TEN CENTS

VARIETY

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MOVING PICTURE OF LEO X POSSIBLE BIG FEATURE FILM

Kinemacolor Co. Reported to Have Representative in Rome to Camera the Head of Catholic Church and the Vatican. Much Preliminary Detail Necessary. A. H. Woods Also Going to Rome for Feature Picture

What may be the biggest feature picture film so far shown on the screen is the series of motion pictures the Kinemacolor Co. of America expects to have of the Pope at Rome, with the Vatican and the principal ceremonials at Easter time.

It is said the Kinemacolor Co. has been preparing for this for many months. The story first leaked out this week through A. H. Woods mentioning he intended to sail yesterday for Rome to secure two new feature films. It is not known whether Mr. Woods has the picture of the Pope in mind or if he knows of the Kinemacolor plans, since the latter would control its own output in America.

About six weeks ago James Slevin, one of the best known of picture writers, was induced away from the Pathe Company to the Kinemacolor service. Shortly after Mr. Slevin sailed on a secret mission none of his friends knew about. Some time before that the Kinemacolor Co. had another man in line, it is said, for the Rome trip, but he could not obtain the sanction of the archbishops in Chicago and New York, which Mr. Slevin secured.

It is reported the pictures of the Pope and Vatican will not be shown in any theatre, only in the Catholic churches of the world, at an admission or by collection boxes, with the proceeds to be devoted to a Catholic charity in America, minus a certain percentage for the Kinemacolor Co. to recover cost of production.

It is not known whether Mr. Slevin left for Rome with the consent of the Pope to be pictured, but it is said he carried a volume of credentials that will gain him an audience with His Holiness. Mr. Slevin is a Catholic, and in his earlier days studied for the priesthood. He will present arguments to the Pope to the effect that while His Holiness is known only by his picture to almost 100 per cent. of the 350,000,000 people of the Catholic faith, Kinemacolor will carry him in motion before each one and further bind the Catholics of many nationalities through seeing the head of the church in the Holy See before them.

If the Kinemacolor Co. is successful in its endeavor to bring the Pope before the people, the film may be ready for the sheet some time in September.

Mr. Woods, when mentioning his departure, said that one of the pictures he was after would be more stupendous than "The Miracle" reel.

JACK ROSE SHOW CLOSED.

"The Code of the Under World," which Jack Rose wrote (after an angel had been located) opened and closed in three days last week, playing to something like $400 gross on the brief tour.

The angel wouldn't come across with any more money. That gave Allentown, Pa., the honor of stopping the tour. It happened last Saturday night. The piece was at first called "The Gunmen."

WHITNEY FORFEITS $20,000.

Chicago, Feb. 27.

B. C. Whitney gives up the Whitney Opera House here March 1.

By turning back his lease to the owners Whitney forfeits $20,000 he deposited to insure the rent. Whitney's lease has four more years to run.

The Shuberts and two other producing firms may have made offers for the house.

PALACE OPENING MARCH 17.

The date at present set for the opening of the new Palace in New York is March 17 (Holy Week). It is authoritatively stated that vaudeville will not be the policy of the theatre. A legitimate production, not yet settled upon by the management of the house, is to mark the commencement of the Palace's career.

In some quarters the impression prevails the production will be of the musical comedy type, but so far as known there is no show on the horizon of that class which might be placed there on the date.

E. F. Albee, general manager for B. F. Keith, is dictating the course of the theatre. Martin Beck, who, with others, promoted the Palace, is still interested in it.

Several managers of legitimate attractions, musical and dramatic, have sought the owners of the Palace with a view to treating for the presentation there of the opening show, but have invariably been met with the announcement the place was not to be had, either on a lease or to furnish attractions.

It seems to be pretty generally accepted the house will open with Bernhardt as the feature—this despite the fact that Tuesday there were posted on the front of the building two copies of a mechanics' lien, levied upon the property by the Whale Creek Iron Works for $3,016.

While the story is about of Bernhardt opening the Palace, it is improbable. This week the French actress is at the Orpheum, Los Angeles, and will remain there until March 9. To make the Palace date she would have to be brought direct to New York. Other dates in the west, if not her physical condition, preclude the possibility of this occurring.

(*Special Cable to* VARIETY.)

London, Feb. 27.

Martin Beck is negotiating with Clarice Mayne to appear at the New York Palace. Miss Mayne is asking $2,000 a week.

CAN'T GET FEATURES.

The United Booking Offices is meeting with hardly any success at all in its recent quest for feature attractions. While the vaudeville agents have been notified to submit all names of possible box-office cards available for vaudeville to E. F. Albee, the agents are at sea.

Most of them have learned within the past ten days that upon approaching legitimate stars and mentioning "vaudeville," the interview abruptly terminated with the word.

Meanwhile Albee has been forced to hold to the 12-act programs which are continuing to keep the B. F. Keith theatres in New York practically empty, mostly through the slovenly manner in which the bills are booked and placed together.

DALY PLAYING FOR MILES.

Chicago, Feb. 27.

Arnold Daly has been placed for the Miles theatre, Detroit, week March 10. It precedes the two weeks which Mr. Daly will spend at the Willard and Wilson, Chicago, in his vaudeville sketch.

CANADIAN HOUSES QUIT.

It didn't take long for four of the six northwestern Canadian houses attached to the Pantages Circuit last week, to quit the Pantages vaudeville.

The quartet of theatres opened Thursday and closed Saturday. The two remaining may go Democratic any day now.

Chicago, Feb. 27.

W. B. Lawrence of Winnipeg has settled with Alex Pantages for the erection of a new Pantages theatre at Winnipeg. The house will be modeled after the Pantages, San Francisco, and will have a capacity of 2,800.

The new Pantages at Edmonton will open in April.

FROM WORSE TO WORSE.

Eugene Kelcey Allen has resigned his position on the business staff of a "has been" publication to accept a similar post with a "never was" weekly.

AMERICAN SINGLE IN ENGLAND BOOKED FOR 60 WEEKS AT $750.

Gene Greene Placed for Twenty Weeks Each During the Next Three Years. Booked by Earle Reynolds. Had Scored Huge Success When Appearing at Palace, London.

(*Special Cable to* VARIETY.)

London, Feb. 27.

England is putting it all over America for long bookings at regular salary. This week Earle Reynolds placed Gene Greene for a total of 60 weeks within the next three years (20 weeks a season) at $750 weekly.

Mr. Greene came over here sometime ago and was hugely successful when appearing at the Palace. He sings ragtime songs.

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Gene Greene appeared for one week as a "single" act at Hammerstein's before departing for London. The big time vaudeville managers in New York would not agree to the salary asked by Mr. Greene, and he refused to "cut" his price for them.

Some seasons ago Mr. Greene played in vaudeville with his wife. The team was known as Greene and Werner. Later he opened a few picture houses in Chicago and dropped out of sight, until it became noted a line of automobiles was always before a Greene theatre. It developed he was the cause through singing ragtime songs in them. Shortly after the Majestic theatre, Chicago, secured him as a headline feature, and he was a distinct score.

Mrs. Greene is with her husband on the other side. She has not appeared upon the stage of late, owing to illness.

PROLONGED AT PALACE.

(*Special Cable to* VARIETY.)

London, Feb. 27.

Frank Tinney has signed for four extra weeks at $1,250 a week at the Palace.

After he had agreed Florenz Ziegfeld cabled him to be home by April 10 to report for rehearsals of the new "Follies."

FRENCH COMPANY'S DATE OFF.

(*Special Cable to* VARIETY.)

Paris, Feb. 27.

The proposed engagement of the Comedie Francaise company for the London Coliseum is off, the dates offered being impossible.

H. B. Marinelli, who conducted the negotiations, is endeavoring to arrange for another London house.

FLOPPED AT HOLBORN.

(*Special Cable to* VARIETY.)

London, Feb. 27.

At the Holborn Empire, Bernard and Vandevere, in an act framed here, flopped.

BOCCACCIO ADAPTED STORY.

(*Special Cable to* VARIETY.)

Paris, Feb. 27.

Henry Fevrier's lyrical work "Carmosine" was produced at the Theatre de la Gaite, Feb. 24, and went over nicely. Georges Petit holds the chief male role. Willaume sings Carmosine well. The piece is adapted from Boccaccio's old book.

The next work to follow at this house will be "La Tanagra," in four acts, by Paul Ferrier and Felicien Champsaur, music by Henri Hirchmann.

COUNT TONNERE LOSES.

(*Special Cable to* VARIETY.)

Paris, Feb. 27.

Count Clermont Tonnere lost his suit against the Folies Bergere, a decision being handed down Feb. 24. He sued the Hospital des Quinze-Vingt, proprietors of the land and building of the famous music hall, for damages alleging that the repairs in heightening the roof of the stage, made three years ago, had interfered with his ancient lights. He claimed the building must be reduced to its former conditions.

REAPPEAR IN OLD ACT.

(*Special Cable to* VARIETY.)

London, Feb. 27.

Teddy Payne and George Grossmith opened at the Palace Monday night, doing the same act excepting one number, as they offered four years ago. They elicited screams of laughter.

FOX IN ENGLISH REVUE.

(*Special Cable to* VARIETY.)

London, Feb. 27.

When the next revue goes on at the Alhambra (it is dated for May 14) Harry Fox will be among the principals. He has been engaged for eight weeks.

The title of the new show is now settled upon as "The Boy from Broadway."

TREE WILL TOUR OVER HERE.

(*Special Cable to* VARIETY.)

London, Feb. 27.

It is intended to tour Sir Herbert Beerbohm-Tree in America next season. His representatives in New York are now attempting to secure a satisfactory route. No objection will be raised to good sized one-nighters. Tree will take an English company over with him.

LYNCH AND ZELLER OVER.

(*Special Cable to* VARIETY.)

London, Feb. 27.

Lynch and Zeller, the American club juggling boys, opened at the Palace Monday and were successful.

The Ponciana Quintet, five negroes, from Reisenweber's Cabaret, New York, also appeared at the Palace, but will do much better when livening up the present routine.

FILM OF "THE STRANGER."

(*Special Cable to* VARIETY.)

Berlin, Feb. 27.

A film has been placed on exhibition here by the Vitascope German Co. which is a steal on "The Stranger" in which Wilton Lackaye appeared in the States about a year ago under the management of the Sires.

The picture is creating some talk.



Vaudeville's Charming and Pretty Player
HELEN PAGE
Presenting "HER CHANCE."

Paris, Feb. 27.

(*Special Cable to* VARIETY.)

March 7, O'Hana San and Co., for Australia.

SAILINGS.

Sailings are reported by Paul Tausig & Son, 104 East 14th street, New York, as follows: March 1, Frank Bush, David Kidd, Elsie Faye, Joe Miller (and one) (Carmania); Feb. 25, Conroy and Le Maire, Kathleen Kay (New Amsterdam); Feb. 22, Kitty Traney, Mme. Fallieres, Maxini Aussner (Pretoria); Feb. 22, Theo. Carlys (Geo. Washington).

March 5, Morris Gest, Clark and Hamilton (Mauretania).

Feb. 20, Coakley, Hanvey and Dunlevy (Baltic).

March 8, Arthur Deagon (Oceanic).

Muriel and Francis sail May 15 on the Baltic, opening May 26, at the Palace.

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New Orleans, Feb. 27.

Feb. 27, Idylla Vyner (Preston, for Port Limon); March 1, Mrs. Bernard Shields (Excelsior, for Havana); Maud Machen (Atenas, for Panama).

DE COURVILLE THE BOSS.

(*Special Cable to* VARIETY.)

London, Feb. 27.

Albert de Courville is now absolute "boss" at the Hippodrome, having signed a new five-year contract, after having made all the conditions himself.

Mr. de Courville was almost wholly responsible for the present big hit in the revue now at the Hip.

George Bickel opened fairly in the revue Monday. He will probably improve.

FAIRLY IN SMALL THEATRE.

(*Special Cable to* VARIETY.)

Paris, Feb. 27.

"Le Garde du Corps" ("Body Guard") is the title of the new Hungarian comedy by Franz Molnar, French adaptation by Pierre Veber and Maurice Remon, produced at the little Comedie Royale, Feb. 20. It met with a fair reception.

Jeanne Provost, Andre Dubosc and Elie Febvre hold the principal roles.

BRUSSELL'S NEW HOUSE.

(*Special Cable to* VARIETY.)

Paris, Feb. 27.

Luna Park, the new theatre in Brussels, opens April 30. It is engaging big vaudeville attractions.

JEANETTE DUPRE SCORES.

(*Special Cable to* VARIETY.)

London, Feb. 27.

Jeanette Dupre opened at the Tivoli Monday night, doing a talking single and scored a laughing success.

HOWELL LEAVES MARINELLI.

(*Special Cable to* VARIETY.)

London, Feb. 27.

Burt Howell, manager of the H. B. Marinelli London branch agency, has resigned.

HUGE PAGEANT IN HUGE HOUSE.

Chicago, Feb. 27.

There is talk of staging a huge pageant ("The World in Chicago") at the Auditorium early in the spring.

SURPLUS HOUSES MAY FORM BIG TIME VAUDEVILLE CIRCUIT

Meeting in Chicago of Factional Executives With Others May Bring About An Opposition Chain From Coast to Coast. Pat Casey Reported As The Head of It. U. B. O. "Advanced Vaudeville" Agreement Said To Be Invalid

Chicago, Feb. 27.

The surplus houses arising from a booking settlement between Klaw & Erlanger and the Shuberts may bring about an opposition big time vaudeville circuit from coast to coast.

It is reported that if the contemplated plan of the factional heads go through, Pat Casey will be the general director of the chain. It is also rumored that though the deal may be "dummied," both Klaw & Erlanger and the Shuberts, with their adherents, will be in on the venture.

This week A. L. Erlanger, J. J. Shubert, J. L. Rhinock and Mr. Casey yere here, conferring together, with John Cort and others. From Chicago the first four named travelled to St. Paul and Minneapolis, making some other cities. Messrs. Erlanger and Casey returned to Chicago today. Mr. Shubert and Mr. Rhinock going to St. Louis. They will return here Saturday. Erlanger and Casey left for New York this afternoon.

It is rumored a well known Chicago attorney was at the conference of the managers, and it is reported he advised the agreement entered into between Klaw & Erlanger's "Advanced Vaudeville" company and the United Booking Offices was in restraint of trade. Through that it is unenforceable in law. This opinion, if given, would settle the "Advanced Vaudeville" agreement, which prohibited any of the managers signing it (including K. & E. and the Shuberts) from playing vaudeville in their theatres for the next ten years under a penalty of $250,000.

The contract then made virtually gave the U. B. O. a monopoly, which might be another defense to the validity of it.

A SMALL TIME WAY.

Frank Byron arranged to present one of his tabloid pieces on the Proctor Circuit and after signing for the tour, was asked what he would take to break it in at Portchester. He agreed to accept $200 for the last three days of last week and has a contract for that sum. After finishing, his manager was handed $95, it being alleged the $200 was understood to be a week's salary and the $95 represented a half week, less 5 per cent.

CANCELED ON BIG TIME.

Chicago, Feb. 27.

Joseph Howard and Mabel McCane, after playing three weeks in the east, have had their big time canceled for playing opposition in Kansas City and Davenport.

After finishing this week at Montreal the couple will play the Wilson and Willard, Chicago, and will then take out "La Petite Florette," a Howard show.

Raymond and Caverly have been engaged for the new production. Pat Rooney was offered $1,000 to produce the numbers for the piece.

BESSIE WYNN JUMPS SALARY.

Bessie Wynn's salary flew to $700 Sunday when the United Booking Offices called upon her to take the open headline spot at the Temple, Detroit. Miss Wynn has been receiving $500 weekly, but from reports about she hasn't issued a letter of thanks to the U. B. O. for treatment received.

Feeling the emergency call directed to her should carry with it something more than the usual affair, Miss Wynn boosted the price, but did not receive it.

Ray Cox was obliged to remain in Chicago to treat her throat, which caused the vacancy. Mike Bernard and Willie Weston were sent on instead.

LOEW'S "KIDNEY STEW."

Maximillian Edwin Pesnell wanted to make good on his name when he wrote a sketch, called "Kidney Stew" Roland West is going to produce. It will need four people.

There is no mad desire on Mr. West's part to put on the playlet, but he wants to watch the electric sign at the Lincoln Square when the act plays there. Roland says the sign will read "Loew's Kidney Stew, 10-15-25."

The people in the neighborhood may remark about the Square having changed into a restaurant, which might help the business at Keith's Colonial.

SURATT GOING ABROAD?

Chicago, Feb. 27.

Vaudeville won't see Valeska Suratt this season unless it agrees to her figure, $2,500 weekly. Miss Surratt is thinking of going to Europe in March, if the vaudeville managers don't hold her here. He is tired of "the road," although the "Kiss Waltz" has been a money maker with her at the head. The show has been playing one-nighters in the southwest.

The act Miss Suratt had framed for vaudeville was to have been called "Black Crepe and Diamonds."

CAN'T DANCE THIS SEASON.

Upon being examined by her physician in New York, after having been brought here last week from Columbus, Dazie was informed she could not again dance this season.

During the opening show at Keith's, Columbus, Dazie wrenched her knee. It followed an accident befalling her at Weber & Fields' theatre some weeks before.

CLARK AND HAMILTON CANCEL.

When Clark and Hamilton reached Denver on the Orpheum route Bert Clark vowed he had had enough of booking jugglery, and canceled all further time upon the Circuit, returning to New York.

Mr. Clark has under consideration an offer of the Shuberts to appear in the new "Passing Show" to be put on this summer at the Winter Garden.

While playing over the Orpheum tour, the team broke several attendance records. They sail March 5 on the Mauretania (opening March 17 at Glasgow), but will return in time to open perhaps in "Princess Caprice" for the Shuberts.

FAY TEMPLETON DISAPPOINTS.

A vaudeville surprise occurred Monday when Fay Templeton failed to register anywhere near the score expected at Hammerstein's, upon her first appearance in New York vaudeville. The week before at Atlantic City, Miss Templeton became so well liked it was predicted she would be a sensation in New York.

At the afternoon show Miss Templeton was aided through Victor Moore going on the stage as Kid Burns, while the actress did her song from "45 Minutes from Broadway." At the night performance without Mr. Moore, Miss Templeton did not do as well. Neither was she the expected draw at the box office.

The second surprise on the Hammerstein program Monday was Dainty Marie, a girl from burlesque, who made a solid hit. Some risque matter in her act Monday afternoon was ordered out for the evening.

Another New York opening Monday was Alice Hollander, from England, at the Alhambra. Miss Hollander also failed to land a hit, mainly through song material used.



MIJARES

Just arrived from Europe after a successful engagement. Open with Ringling Brothers in April for the 5th season.
THIS WEEK (Feb. 24), FIFTH AVE.
Absolutely the king of wire walkers.
Direction, MAX HART.

NAZARRO SCORES; CANCELED.

Chicago, Feb. 27.

Nat Nazarro was cancelled at the Palace Tuesday and paid for the full week. Monday the show ran too long. Manager Singer ordered Nazarro to cut his encore for the night show.

Nazarro finished after taking one bow and left the stage, but the audience clamored for 15 minutes, refusing to allow the next act to go on. Nazarro decided to come back and the house was quieted by a speech.

The show was shifted about Tuesday and Nazarro made a speech telling the audience the management refused to allow him to do any more. Singer closed the act.

He holds six weeks' contract with the "Association," which must be played if he insists as they are made in Illinois and all contracts made in this state are play or pay.

The Three Sinclairs replaced Nazarro Wednesday afternoon. They will remain for the balance of the week.

ACTS MEET AND FIGHT.

A guerilla sort of warfare between two vaudeville acts reached a climax one day last week, when the male members of Conway and Darrell and Spiegel and Dun met in New York City.

From all accounts Conway and Darrell had been alleging a theft of material by the other team, leaving wall-writing to that effect in the dressing rooms of theatres where they appeared

Last week Conway and Darrell opened at the Union Square. Spiegel and Dunn were in the city. They met one day. Immediately casualties were recorded. Conway struck Spiegel on the nose, splitting the nasal organ. Spiegel claims to have acted in self defense when thrusting his thumb into Conway's right eye, pushing the eye ball from the socket. It is feared Conway will be blind as a result. He is now in a New York hospital. Spiegel is about, with his face in a bandage.

$1,000 A WEEK FOR WILLS.

Chicago, Feb. 27.

Nat Wills has had an offer to head a burlesque show on the Eastern Wheel next season. Dave Marion made an offer of $1,000 a week to the tramp comedian for the services of La Titcomb (Mrs. Wills) and himself.

Wills is undecided on his plans for the coming season. He is dickering with both the high class and popular priced producers for shows. There is also a chance that he will head a vaudeville road show.

HAWTREY IS CONSIDERING.

William Hawtrey, who closed a brief, unprofitable stay at the Harris in "The Old Firm" which A. G. Delamater produced, is thinking seriously of entering vaudeville with a condensed version of his late legitimate piece.

WOULDN'T DO THREE.

Van Rensselaer Wheeler and Co., booked to play Henderson's this week for a break-in, with their musical sketch "The Key to the Heart," reported for rehearsals Monday morning.

Discovering for the first time they would be required to do three shows a day, the act refused to go on.

REAL SHOW IN PROVIDENCE CAUSED BY OPPOSITION

E. F. Albee's Keith's Theatre Obliged to Put in Regular Vaudeville for First Time to Offset the Tanguay Show Playing There. $3,750 Added to Cost of Usual Show in Keith's

Providence, Feb. 27.

For the first time in the history of the Keith vaudeville house here, E. F. Albee, who owns the theatre, put in a regular vaudeville bill this week. Keith's Providence, has been known as a "notorious" theatre in its bills. The town has had no opposition and Albee has given it what he wanted to, which was usually the very cheapest bills that could be gathered.

This week with Eva Tanguay billed against Keith's, remaining here for a week, Albee unbuckled, adding $37.50 to the cost of the unusual Keith program. The extra money was spent upon Ethel Barrymore ($3,150) and Grace Van Studdiford ($600).

The extra attractions at Keith's did not keep any people away from the Tanguay show. That has besides the star, the 7 Loanos, Mary Hampton and Co., Homer Lind and Co., John Ford, Musical Hodges and Burkhardt and White.

The vaudeville people here this week say that "Road Shows" as opposition to the big time vaudeville houses throughout the country will cost the big time managers more money to compete with than an established opposition circuit.

LAUDER REFUSES MONEY.

The mercury on Harry Lauder's financial barometer burst the tube last Sunday when Mr. Lauder returned over $3,000 to William Morris, declining to accept salary for the time he was ill, missing nine performances.

Morris directed Joe Vion, manager with the Lauder Show, to pay every one in the troupe in full. The show did not play from the night performance of Feb. 14 until the night show at the Broadway, New York, Feb. 20. The loss suffered by Morris is said to have been over $20,000. $7,300 was turned back in cash at Pittsburg for the two shows missed there Feb. 15.

Included on the payroll was Mr. Lauder, and his full weekly salary was handed him. The following day the Scotchman is reported to have sent for Morris, telling him that while he wanted every dollar coming when working he did not care to be paid for laying off.

This treatment of his manager by Mr. Lauder leaves Gaby Deslys in a class all by herself where money is concerned. Gaby receives $5,000 weekly. The other night at the Winter Garden, after the cleanser had returned a gown with a bill for $5, Gaby claimed the charge was excessive and would not pay until another bill for $2 was rendered. Gaby requires an itemized account for any minute charge, but up to date hasn't engaged a bookkeeper.

The Lauder Show starts south Sunday, opening at Richmond Monday. Mr. Morris will travel with it for four weeks, to obtain a rest while listening to Lauder's songs. The show is costing about $14,000 weekly to run, and is playing to between $25,000 and $30,000. Business at the Broadway has been very big since Lauder opened there. The first night he remained on the stage 75 minutes. The applause was so insistent at the conclusion, Mr. Lauder walked to the footlights, and in a speech of thanks said that next (this) week, he would sing other songs when the audience could come again, as it would cost only $2 and was worth it.

The Scotch comedian's stay over here may be prolonged four weeks beyond the date now set for closing. It has already been extended once. The cables are working for the extra month's releases from the other side, which cost Lauder and the management about $1,500 for each week Lauder appears on this side.

IMPERIAL CHANGES HANDS.

San Francisco, Feb. 27.

The Imperial has changed hands. W. I. Sterett, the local show printer, is the new lessee. The house is understood to have been a heavy loser.

Sterett announces the future policy will be tabloid opera and pictures.

OPENED IN WHEELING.

Wheeling, W. Va., Feb. 27.

The new Southern theatre opened Monday night to capacity with pop vaudeville. Frank Warren is manager.

ROLFE SELECTED.

Worcester, Mass., Feb. 27.

B. A. Rolfe has been selected as director of the big "Mass band concert" which will be held here in Poli's new theatre April 6.

Two hundred musicians will play under Rolfe's direction.

DICK BERNARD IN COMEDY.

Dick Bernard is breaking in a one-act comedy in the small time. It is called "The Animal Stuffer," by Hartley Manners, and has a cast of four people. Alf. T. Wilton has him under direction.

UNIMPORTANT FAIR MEET.

Chicago, Feb. 27.

Little business of importance was transacted at the meeting of the State Fair Secretaries held here last week. Carnival attractions only were arranged for. The Klein Carnival Co. got the principal concessions. Free attractions were not settled upon.

Among the Fairs represented were Minnesota, Iowa, Indiana, Illinois, Wisconsin, Inter State and Live Stock Exhibition of Sioux City and the Huron, South Dakota.

"SUNDAY" ORDERS OUT.

Friday morning last Police Commissioner Waldo called the managers of New York theatres giving Sunday performances before him, saying that owing to the number of complaints received against the freedom of the "Sunday concerts," the police found it necessary to enforce the letter of the law regarding performances on that day.

In consequence a general straightening up of shows last Sunday occurred. The police spread the word in the several precincts Saturday. There was a skurrying around for "straight acts." The law forbids dancing, acrobatics, sketches and tights. The Commissioner is said to have mentioned all of these in his talk with the managers excepting sketches.

The B. F. Keith theatres gave Sunday shows with dancing. Hammerstein's lost three dancing turns out of its last week's bill through the ord r. Maurice and Florence Walton, Cartmell and Harris and French and Eis were removed from the Sunday show, also a couple of other acts.

At the Winter Garden "production numbers" where chorus girls wear abbreviated costumes were taken off the Sunday program. Wonderland had its freaks and others fully dressed.

The Columbia gave its full program without cuts and the small time vaudeville houses did the same.

The police instructions also affected the Marie Dressler show at the Broadway (one performance), and the Green Room Club benefit at Weber & Fields'.

The Sunday reform movement by the authorities, arriving every litt'e while, is said this time to have been started in part by the police scandal in New York. The Commissioner intimated, however, too many theatres were taking liberties in their Sunday bills, giving virtually a week-day show with no effort at concealment.

Last Thursday the police arrested Bert French and Alice Eis at Hammerstein's for presenting "The Dance of Fortune," alleged by the police to be an indecent performance. William Hammerstein, the manager of the theatre, was also taken in custody. Each was released upon $500 bail in the police court, where examination was waived and all held for trial in Special Sessions.

BERNSTEIN BUYS BENDER.

Utica, N. Y., Feb. 27.

The Bender theatre has passed to the possession of Freeman Bernstein. Dave Lion, who took charge of the house Monday, is understood to hold a slight interest.

Bernstein bought out M. R. Sheedy and another man in the venture, paying each $1,250 according to report. The house has been doing fairly with pop vaudeville, but not at a profit. Last week it lost $100, not considered bad during Lent with a new policy. The Bender is a new theatre seating 1,800 and drawing down a rental of $7,500 annually on a 10-year lease.

The Hippodrome has closed out its vaudeville, running pictures only, leaving only the Wilmer & Vincent house opposition to the Bender.

MINSTRELS HEADLINE.

The reported entrance of Primrose and Dockstader's Minstrels into New York will be at Hammerstein's, as the headline of its vaudeville bill, Holy Week (March 17).

In addition to the blackface troupe of 35 people, a variety program will be presented, with women dominating the remainder of the show, owing to the all male complexion of the minstrels.

It is said William Hammerstein has agreed to pay Primrose and Dockstader $3,000 for the week's engagement. They will present the first part of the show and such specialties in it as Hammerstein may choose. These will include the monolog of Lew Dockstader's.

March 24 Carter De Haven, recently the star of "Exceeding the Speed Limit" (which closed at Milwaukee three weeks ago) will be the Hammerstein feature.

NO LONGER A TEAM.

George White and Minerva Coverdale, the dancers with "The Red Widow," are no longer a team. They have signed with the Raymond Hitchcock show as individuals.

GRAHAM AND DENT HERE.

Last week brought Fred Graham and Nellie Dent to New York, after ten years spent in Australia. Mr. Graham went to Sydney that long ago to stage "Florodora" over there for George Edwardes, of the Gaiety, London.

He was to have remained in Australia for six months, but stayed there ten years. Previously to departing from England Mr. Graham was a well-known musical comedy player of Londontown.

Mr. Graham and Miss Dent (Mrs. Graham) will likely appear next week at one of the Broadway vaudeville houses. The act is under the direction of Jenie Jacobs.

U. B. O. FAIR DEPT. QUIET.

With all the other park and fair agents taking to the road in quest of 1913 business, the Fair Department of the United Booking Offices has apparently made no move in this direction. No traveling representative has been sent out.

It is understood the Department has been practically abandoned by the U. B. O.

NEW EMPRESS OPEN.

Chicago, Feb. 27.

The new Halsted Street Empress theatre opened Sunday. It is operated by Sullivan & Considine.

The house is located at Halsted near 63rd street, and is completely fireproof. The entire building is of concrete and steel. The decorations are in cream, ivory and gold.

The theatre, built at a cost of $200,000, was designed by J. E. O. Pridmore. It has a seating capacity of 1,900.

The opening bill was Herman Schaefer and Nick Altrock, Frank Stafford and Co., Mirano Brothers, Boganny Troupe, Al Herman, Boughtton and Turner.

ACTORS' FREE SERVICES ASKED FOR "TALKERS"

New Edison Talking Pictures Seeking Vaudeville Acts Without Compensation. Acts Refusing Through Danger of Having Time Cancelled Where Picture Previously Appears, or Want Big Money for Sacrifice. "Talkers" This Week Fall Down

The vaudeville actor is resenting what is called an imposition attempted by John J. Murdock, of the Edison Talking Picture affair, through Murdock taking advantage of his position in the United Booking Offices in asking acts to speak and pose before the camera for nothing.

A danger to the vaudeville act of appearing before the camera and phonograph is the talking picture of themselves may be shown ahead of their appearance in cities booked through the U. B. O., when their time in those towns may be canceled, the pictures making themselves a return date. This the actor has thought of, also the lack of compensation promised. The value of an act posing for a talking picture is placed at $1,000. Exceptional cases of big headliners are quoted at from $3,000 to $5,000. These are the amounts paid by the Cameraphone, when that talking picture device had vaudeville acts to pose for it.

The Cameraphone was not successful, through not having a name as prominent as Thomas A. Edison's identified with it. The Edison talker is the same as the Cameraphone, although the former is better synchronized. Hammerstein's tried the Cameraphone, closing it at the first performance.

This week the Edison talker has shown the "Quarrel Scene" from "Julius Caesar" and Truly Shattuck in her songs. Reports say the talking pictures flopped all over this week, where they were shown for the second time, either because the audiences were satisfied with one look last week or because of the subjects.

It is noticeable no vaudeville house booked by the U. B. O., is allowed to place the talkers to close the show. This is probably for trade purposes, the promoters fearing the audience would walk out on them the same as any ordinary black and white moving picture subject.

Applications for the use of the Edison talkers were so light this week at the United Booking Offices, it was reported a cut in the list of prices is being considered, in order to obtain a wider area for the display, and to make a real showing with the Talkers in the financial department. It is also said Murdock has about concluded to waive the condition an exhibitor must contract for the picture over 13 weeks. This is what has stopped a great many managers from taking on the Talkers, they calculating that two or three weeks at the very most would wear out the usefulness of the device at the box office, leaving them with a large and unnecessary expense for the remaining ten weeks, that would eat up the profits of the extra patronage drawn at the commencement of the run.

The Talker is also said to be short of subjects, those on hand not being up to the "Caesar" scene, which has been generally condemned.

F. F. Proctor expects the Talker will fizzle out very shortly, when the "novelty" will have worn out—in a very few days now. Then he will substitute Kinemacolor at the Fifth Avenue. The Truly Shattuck talking picture did not look good enough this week at the Fifth Avenue, and it became necessary to substitute the "Announcement" used last week, reinforced by the forum scene from "Julius Caesar."

The talking picture people have exacted a three months' contract with the Proctor theatres, but did not live up to their agreement, which was to deliver them last December. They exact a fee of $900 for installing the plant in addition to the cost of the weekly service.

Chicago, Feb. 27.

The Talking Pictures in their second week at the two local houses received a severe set back this week. The new subjects introduced did not meet with approval in either of the houses and the general feeling of elation which seemed to prevail amongst those interested after last week's demonstration was not at all apparent at the Monday matinee.

Even those disinterested but who were inclined to be favorably disposed were not at all backward in coming to the front with the prediction the talking pictures would not only not effect the movies in any way at all but were rather direct in stating that they didn't think the thing would amount to anything at all.

As a vaudeville novelty it is a surety the pictures cannot be depended upon for more than a week longer. It is certain that instead of occupying a prominent spot in the bills they will be shifted down to close the program where they belong, and it won't be long before the audiences will be walking out on them, as they always have on the straight movies in the regular vaudeville theatres.

BOOKED FOR ENGLAND.

Bookings for England lately placed by B. A. Meyers are: Diamond and Brennan (July); White, Pilcer and White (April); Ed and Jack Smith (Sept.); Arthur Whitelaw (July); Weston and Young (June).

AUSTRALIA WAS COLD.

San Francisco, Feb. 27.

Billy Kersands, the Ethiopian minstrel, arrived here Feb. 20 on the Tahiti from what proved to be an unsuccessful tour of the Antipodes. The colored entertainer sailed from this port just about six months ago with a troupe of male negro funmakers, and according to Kersands' description of the trip, it was one long series of reverses. A poor show and a disinclination on the part of Australian theatregoers to take kindly to the particular variety of entertainment handed out by the Kersands aggregation is understood to have been chiefly responsible for the financial failure of the tour.

Kersands, 56 years old, but still an entertainer of no mean ability, proposes to frame up a double turn for himself and wife, and is likely to open here shortly on one of the coast vaudeville circuits.

J. L. & S. PROTECTED.

Chicago, Feb. 27.

If Jones, Linick & Schaffer show signs of breaking away from the Western Vaudeville Managers' "Association" ranks, because of C. E. Kohl's announced intention to enter their territory, it looks as though the Sullivan-Considine office will supply the attractions for their Williard and Wilson theatres. This would also give the three-firm the Loew-S. C. booking agency in New York as another source of supply.

With the Williard and Wilson on the S-C books, together with their two Empress theatres, the S-C office will be well represented in Chicago proper.

Both the former houses can play the regular S-C road show and would probably add several hundred dollars weekly to strengthen the bills.

Incidentally the "Association" will be left with but one first class small timer in town, the Kedzie, located on the West Side.

C. E. Kohl's North Side location is the southeast corner of Lawrence and Evanston avenues, three blocks from the Wilson avenue house. The corner is directly opposite "Pop" Morse's summer garden and just on the edge of the restricted district. At Lawrence avenue the liquor traffic is allowed, the saloons being taboo around Wilson avenue.

Mr. Kohl returned Sunday from a three-day trip to New York where he held several conferences with the United Booking Office heads.

AGENT TAB. PRODUCER.

Chicago, Feb. 27.

Norman Friedenwald, the agent, has two tabloids now in rehearsal at K. of P. Hall. One called "The Girl From Dublin," will open at the Americus, March 3, and the other "The 1912 Cabaret Revue," will open in the same theatre March 6. Each one has 18 people and stage carpenters, electricians and musical directors are employed. The tabs will go over the Association time, booked for long routes.

LAYING OUT TABS FOR CORT.

Chicago, Feb. 27.

Boyle Woolfolk has been the busy show bee the past couple of weeks. He has been arranging the layout for his shows over the John Cort time.

Rube Welch and Co. will be the first, hitting the trail at Denver (Tabor Grand) March 30.

Woolfolk has arranged a formidable array of tabs for the time. Besides the Welch show there are Max Bloom in "The Sunnyside of Broadway," "Time, Place and Girl," "The Bellhop," "Winning Widow," "Merry Mary," "Winning Miss," Raymond Payne in "Whose Little Girl are You?" "Around the Clock," "School Days," Adams and Guhl, Janet Priest in "A Knight for a Day," Knute Errickson in "Seminary Girl," Marks Bros., "Yellow Kids," "My Wife's Family," "Junior Pinafore," John and Ella Galvin, "Dingbat Family," "Whose Baby are You?" Boyle Woolfolk's "Petticoat Minstrels," "Pink Widow," Minnie Palmer Cabaret, "Buster Brown," "Military Girl," "Mme. Sherry," "Cat and the Fiddle," "Gingerbread Man," "Duke of Bull Durham" and "Running for Congress." Of the number 16 are Woolfolk's own, while the others will be under his direction. Everything playing the Cort time will go through Woolfolk's office.

In speaking of the show and tabloids generally Mr. Woolfolk had little to say aside from the fact that running sixteen shows keeps him with his nose to the grindstone. In the matter of securing principals he stated that there was very little trouble. Chorus girls are a luxury, said Mr. Woolfolk. Already the scarcity was tending to run their salaries into a figure impossible to pay for tabs.

What effect the tabloids will have on the Orpheum, Sullivan-Considine and Pantages business remains a question. Many managers believe that the popular priced vaudeville circuits are bound to feel the advent of the boiled down musical shows while others believe it will be a distinct form of entertainment and will simply send the regular patrons of the houses to the theatres one more night a week.

Mr. Woolfolk left for New York Sunday to reach an understanding with the union regarding carrying stage hands with the tabloids.

TAB DREW MONEY.

Chicago, Feb. 27.

"The Flirting Princess," the tabloid produced at Gary last week by the Western Extravaganza Co., was given a wonderful send-off by the local press. To prove the press was about right the show drew more money into the house in three days than has ever before been taken.

"The Girl and the Tenderfoot" will inaugurate the Sunday openings at the Orpheum, Gary. It is the first of the tabs to get away from the straight musical comedy idea. "The Girl and the Tenderfoot" is a musical melodrama. This style of entertainment should just suit pop audiences.

"My Wife's Family," a new Woolfolk tab will be produced March 13. "Miss Nobody from Starland" (Western Extravaganza Co.) opens the following week.

WHAT THE ACTOR MUST DO

By SIME

The big time vaudeville actors are commencing to take up the proposition of getting together seriously, and they should do so. The quicker they get together the better for them. The big time agency is already making a move to circumvent it. The agency is giving out contracts for next season for 27 weeks, placing them where it thinks the most good will be derived.

It's unusual for big time contracts for next season to be issued as early as this. The fact that they have been given out indicates the agency is seeking to control certain acts for its own ends. Contracts issued may as well be accepted, if the price is satisfactory, but that need not necessarily make another stool pigeon for the agency out of the person or act receiving them. Nor should the actor permit himself to be called a "pet" because of this. Those that are on the square will stick to their fellow artists, and those that are not do not count for much more than some of the chorus boys at the Winter Garden.

The big time actors can not agitate this subject too much among themselves. They must get together. No use of deceiving any one or themselves, and there is no use in allowing the booking agency to frighten you. The worst the agency can do to an actor is to keep him out of work in big time vaudeville. That may keep him broke for awhile, but a whole lot of us have been broke before and are used to it. One trouble with the big time actor now is that he has felt the weight of a saving bank book. He's conservative now and wants to keep what he has got, also add to it. But no one knows what the future has in store, and if all big time acts should quit vaudeville today, they would still make a living for themselves. Don't let this big time agency thing get under your skin. The agency isn't going to hurt you half as much as you are going to hurt it, if you get together.

These articles are not intended wholly for the men in vaudeville. They go for the women too. There are some very important acts in vaudeville consisting of women only or controlled by women. They can tack right on, for the women will have to be protected as well as the men. The idea is to get the big time acts to work in concert, whether men or women, or both.

Speaking of women, which is always delicate, there are one or two managers that have gone beyond the limits. If a girl the other day had brained a prominent manager with an ink stand or anything else handy for the remark made to her, she would have been acquitted before the Coroner's jury. It was pretty raw and this manager is a pretty raw worker. Another manager equally prominent has turned down two of his early favorites of late.

Still these things are not objects of mutual protection, for almost any girl on the stage can handle herself. But they tend to bring out the disregard and utter lack of responsibility the vaudeville manager of to-day has for himself, his business, or the actors that hold him up.

Those very reasons are sufficient to make the actor think and determine he must and will take care of himself, financially, artistically and in every other way while engaged in stage work in big time vaudeville. No one else will look out for him, and again this goes for the agents, for those who are trimming for the surplus of salary over a certain amount, as well as for the others who get it some other way. Because the agent raised a big timer's salary on the split agreement is no reason why the agent should live off of that salary forever. The actor made the salary himself, the agent did not, and if the act had not been worth the money, it would not have received its price. There's a lot of trimming going on among the agents. Several of them are getting too large a piece of the money every week. With the actors standing together, the men would set their figure and be in a position to demand an agreeable price through the support of the others. The women could also be better looked after.

If you hear the agency has been giving out contracts next season without cutting, don't let that fool you. What are ten contracts alongside of 600 acts needed to fill the big time houses. It's old stuff, and has been done for the past two seasons. And don't get in the "pet" class, for you will only live long enough in it to hear the thud of your fall. You can't trail with the agency. There are too many crooked paths for you to keep out of, and when the "pet" has finished the stool pigeon term, they are through and he is through.

Work together, stand together, drop all the $500 a week and $200 a week thing, don't call one another hicks and get after the people who are going after you.



THE GREAT LALLA SELBINI

After playing two and one-half years of successoful and record-breaking engagements in England, is taking a trip to New York for a much-needed rest, and with a possible view of importing her English company and appearing in America later.

All communications to be made care William Grossman, Esq., 115 Broadway, New York.

MANAGERS GO TO LAW.

Chicago, Feb. 27.

Suit has been filed in the United States District Court against the Foreman Brothers, a banking company, as trustees, J. J. Shubert and John Cort, for enforcement of a contract involving a balance of $185,000 alleged to be due for the purchase of a string of theatres.

The plaintiffs are Attorney William E. Blake, of Burlington, Ia., and Mrs. Willie Mallory Chamberlain of Memphis, widow of Frank W. Chamberlain, who died in December, 1906.

According to the bill filed the executors sold to Messrs. Shubert and Cort, Aug. 1, 1910, for the sum of $250,000, the controlling interest in theatres in Quincy, Galesburg, Ottawa, Rock Island, Moline (in Illinois), Davenport, Muscatine (in Iowa), Rockford, Ill., and the leaseholds on playhouses in Canton, Peoria, Davenport, Aurora, Joliet, Waterloo, Creston, Grinnell and Freeport, for a consideration of $25,000 cash and the assumption of mortgages amounting to $50,000.

In addition the price was to be $175,000, to be paid in installments, with interest semi-annually.

The bill further charges $25,000 was paid, and the first payment of $15,000 was also made, but further says the contract contains a "joker" which Cort and Shubert took advantage of by organizing a dummy corporation which has assumed the contract.

This alleged corporation is the Western Theatres, Limited, of New York, organized with an authorized capital of $250,000. The plaintiffs allege the actual paid in capital is only $1,000. J. J. Shubert is the president of the company. The suit is an outcome of the recent war between the so-called independents and the so-called "syndicate."

"101 RANCH" ABROAD?

Oklahoma City, Feb. 27.

That the Miller Brothers' "101 Ranch" Wild West Show is contemplating a tour of Europe for 1913 is indicated in a cablegram received by D. V. Tantilinger, of Bliss, Oklahoma, arena manager of the show, from J. C. Miller, now in London.

Miller directs his manager to secure 12 Indian men, four women and two children from the Pine Ridge Agency in South Dakota, for the tour. They must sail for London by March 1. Arrangements also are being made for the show to make a tour of Panama during the next year.

Joe Miller and New York Billie Burke returned this week from Europe.

ROOF BY JUNE 1.

The Roof atop the new Loew theatre adjoining his Yorkville house will be in readiness to open June 1.

This week Marcus Loew purchased the stable site on 86th street, giving the house two entrances. The other is on 3d avenue.

Jack Jarrott is understudy at the Winter Garden for three of the men principals of "The Honeymoon Express." They are Harry Fox, Harry Pilcer and Ernest Glendenning.

NEARLY SOLD OUT.

Up to the hour of going to press it looked as though there wouldn't be even standing room at the "Ladies Night" doings at the Clown Theatre, March 1, under the direction of the Vaudeville Comedy Club.

The sketches by Thomas J. Gray, entitled "A Race For a Misfortune" and "Adam and Eve" will be a feature, and Felix Adler will offer a new travesty, while Master Gabriel will give a prologue by request.

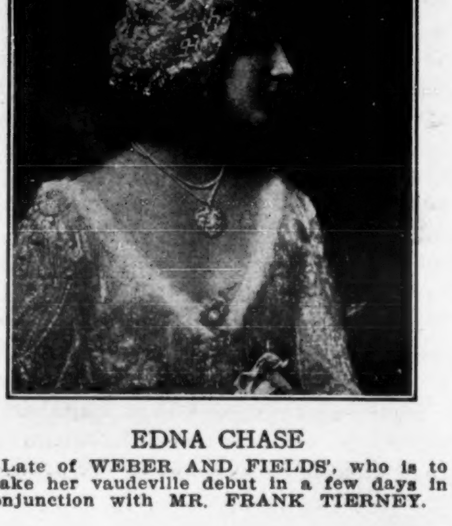
Violinsky and a five-piece orchestra will also be there. Many artists will take part in the entertainment.

The following is some of the billing of the Clown Night:

Onion, the strongest act of its kind in the world, presenting the dance of mystery "Sweet Scents." Steel Stuph, the monotonous monologist, in vaudeville ten years and never worked a week. The spot light spieler, Deluded Dotty, originator of "The Face On the Bar Room Floor," in buck time; American, Flagg and Co., introducing "Julius Caesar, the waltzing doughnut." That hammer thrower, Jodo, good for the small, small time. The world's famous hoople act, Jaymond, Crooper and Melaire, singing "Good Bye Nose." "A Race for a Misfortune" with an all starve cast. Four Bladder Brothers, smashing hit direct from the western wheel. All union bladders used. Good luck to those clever boys Wooden Shoes, with Scott's emulsion, the original "Hello Harold." Yockowitz, Greenberg and Levi, formerly with Chauncey O'Hara, in Irish folk songs and dances. O. U. Cheese, in song with slides, runs, falls and dives. Nose Powdering Contest. A beautiful foot painted portrait of your favorite stage hand for the lady powdering her nose the quickest. Bring your own nose. Herman Victory gets this commission, Lapozzi. Is it a sickness? Is it a medicine? What is it?

The only sister act that can change the color of their hair between shows, Toodles Limk and Snooksie Elpe. Ten years in Siegel Cooper's.

Hear the big song hits, "Kiss Your Ten Percent Good Bye," "Will You Love Me on the Poli Time as When We Worked for Loew." "Darling Eddie Send My Contracts" and "Don't Throw Away Your Makeup Towel, We May Get the Last Half Yet."



EDNA CHASE

Late of WEBER AND FIELDS', who is to make her vaudeville debut in a few days in conjunction with MR. FRANK TIERNEY.

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Maxfield Morse is now with the Bert Leslie act.

Ollie Mack and his "Finnegan's Ball" company closed Feb. 15 in Knoxville.

Harry Seamon is back on Broadway. He was in Panama.

Leola Malvina (Mrs. Harry A. Pearson) gave birth to a boy Feb. 17.

Billy Watkins is back in harness after a long siege with appendicitis.

Paul Scott has gone to Bermuda. He expects to return without breaking more than one rib.

Gracie Emmett has been called to Boston by the critical illness of her husband, B. R. Dormen, a contractor.

Cartmell and Harris closed at Proctor's, Newark, Monday. Illness of Miss Harris reported.

May Yohe and Nina Payne are two "single" acts bil'ed to appear at the Wonderland theatre next week.

Leonard and Russell are not playing the Alhambra this week, withdrawing on account of illness.

Joseph Brooks sails to-morrow (Saturday) on the Carmania for London, in the interest of Klaw & Erlanger.

R. G. Knowles has been made a life member of the New York lodge of Elks in recognition of courtesies.

Madge Maitland became ill in the "No. 2" position at the Colonial this week, leaving the bill after Tuesday.

John Scott (Bissett and Scott) sails March 12 on the Oceanic, opening at the Empire, Newcastle, England, March 24.

Coakley, Hanvey and Dunlevy reformed as a trio and sailed on the Baltic last week.

Jacob Weissberger departs next week for Los Angeles where he will establish a law practice.

A. G. Delamater's western "Beverly of Graustark" ended its season last week.

Joe Santley, of the Windsor Trio, became the father of a boy Tuesday night.

Charles Klein is putting the finishing touches to a new sociological play which he intends to bring out next season.

Sirota will return to Russia shortly after Easter. He is coming back here in two years, again under the management of William Morris.

Joe Miller and Elsie Faye sail Saturday to open in England for return dates. They leave for South Africa Nov. 5.

Georgie Drew Mendham is going into vaudeville, in a sketch employing four people. She begins rehearsals shortly.

A. H. Woods office denies the report Frederic C. Chapin is writing a new play for Julian Eltinge. The story emanated from Mr. Chapin himself.

William Fitzgerald has acquired possession of the Lyric, Allentown, Pa. In addition to playing pictures there he will take care of legitimate attractions.

Spitz & Nathanson have closed one of their road companies in "Get Rich Quick Wallingford." H. G. Ragland, manager.

Gene Hodgkins, after trying out his new "College Cabaret" act at the Audubon last week, sailed with four people Saturday to open in London.

Leon Schlesinger, now that the Orpheum, Jersey City, is no longer running stock, is managing the Central Opera House, New York.

The Dunedin Family, who came back to the states last week to bury the late Mrs. Dunedin, will remain on this side indefinitely.

Bernard Daly, late star of "Dion O'Dare," may change his mind about resuming his legitimate tour after Lent. He has several vaudeville offers.

Howard Hall, of "The Poor Little Rich Girl" has written a poem entitled "The Prophet's Paradise." He recently read it before the Actors' Society.

Sol Lowenthal (of S. L. & Fred Lowenthal, the Chicago attorneys) is at Pasadena, Cal., where he will remain for three or four weeks longer.

Master Gabriel will return to vaudeville, upon the closing of "The Racketty Packetty House" atop the Century theatre this week.

Paul Durand has collected an indemnity for the recent accident to his foot, and as a result showed immediate improvement.

Harry Tighe and Polly Prim have joined for a vaudeville partnership. They are "breaking in" out of town this week in a hideaway.

Maybelle MacDonald, late prima donna with Henry W. Savage's "Merry Widow" has entered vaudeville as a "single" and is negotiating for a tour of the "big time."

The 86th Street theatre is now being managed by Mr. McGee, connected with the house since it opened. Former Manager Bernstein is now in charge of the new Jefferson.

Annie Hart is featured in a sketch, "Mrs. Flannigan's Honeymoon," which Frederic V. Bowers is financing. Bowers' son, David, is a member of the cast.

Fire destroyed the Family picture theatre at 110 Front street, Worcester, Mass., last week driving hundreds from nearby hotels. The damage is placed at $30,000.

The Murray Hill theatre (Eastern Burlesque Wheel) did not give a performance last Sunday, owing to the fire of the week before. The house, dark for the week, reopened Monday last.

Laura Hope Crews, facing an operation for appendicitis, played one of the leading roles in "The Honeymoon" which the New York Stage Society produced in the Lyceum theatre for one performance Monday afternoon.

"Nobody's Widow," with Chapine as the star, opens March 9 at Kenosha, Wis., and will then travel through Canada and the northwest. Chapine is a favorite in that section. Jack Abrams will pilot the Chapine show. It is booked until July 1.

George Nicolai reached New York last Saturday after an outing to Bermuda. He transacted some hurried business Monday morning and Monday afternoon left New York for Palm Beach, Fla. E. D. Stair is spending the late winter in the Florida resort.

Ann Murdock, featured in "The Bridal Path" which finds its way into the storehouse Saturday night, may listen to vaudeville's call and arrange for a trip through the New York houses some time next month.

Diane Oste, one of the beauties of Ziegfeld's "Follies of 1913," is slowly recovering at the St. Margaret from injuries received in a collision with a heavy truck last week. She was riding in a car at the time.

An old-time legit, who has been in quest of work for some time, almost got a job Tuesday. He struck an agency which sent him over to see about an engagement. The vet fled when he was told that he would have to rehearse 14 days and accept half salary for the first week out.

Alfred Noyes, the English poet, who relies on his writing only for his daily support, reached New York shores Feb. 24. In an interview given to local dailies he said he hoped to have his fairy play, "Sherwood," produced on the professional stage. He has also made a prose dramatization of his long poem, "The Forest of Wild Thyme," which Sir Herbert Beerbohm Tree intends to produce some time.

Delmore and Lee fell from their aerial apparatus at the Orpheum, Harrisburg, Pa., night of Feb. 20 while giving a performance. A bolt is claimed to have broken as they were about to do the breakaway finish. It threw both acrobats to the ground. They were removed to the Harrisburg Hospital, where it was said they would recover in a few days. Geo. Delmore fell on his face and side, dislocating his right shoulder. Jules Lee landed on his side, receiving bruises and a shock.

George M. Young, Associate Sporting Editor of the Public Ledger and representative of VARIETY in Philadelphia, left Tuesday for Southern Pines, N. C., with the Philadelphia National League Club to report the training trip for his paper. His address until March 20 will be Pine Cone Inn, Southern Pines, N. C., care the ball club. W. B. McCallum, manager of the Broadway theatre, Camden, is also making the trip as a little vacation. Mr. McCallum was formerly president of the Rochester Club.

Charles Dingle is an actor who has always evinced a keen interest in autoing. Dingle thinks so well of benzine buggies he has been running one for some time. Sometimes it smokes too much, the gas gives out or a screw gets loose somewhere, yet Charles has always been equal to the occasion in repairing it. Last Sunday the machine got stuck in the mud as Dingle and Brandon Evans were breezing leisurely along towards Northampton, Mass. Dingle and Evans exhausted their strength and then secured the assistance of a 50-horse power machine. All efforts were futile. Dingle and Evans had to leave the machine stranded while they returned to town.

There is a dainty little singing and dancing soubret in town who is about 4 feet 6 inches in height, weighs about 190 pounds, and can "scrap" like a demon. She decided a short time ago to secure a male partner and do an act in vaudeville. An excellent man was recommended to her, but he was broke. Miss Soubret has a heart proportionate in size with her girth, so she took the actor out, bought him an overcoat and a suit of clothes, shoes, etc. She is also the possessor of a temper. When the actor left without giving her a run for her trappings, she laid low and said nothing, merely haunting the agencies he would be apt to visit. She got him the other day in the Fitzgerald Building, stripped him of the overcoat, undercoat and waistcoat, leaving him the shoes and trousers, delivering as a receipt a right-hand uppercut that rendered the ungrateful thespian unconscious.

AL JOLSON RECEIVES $10,000 BONUS TO SIGN FOR 7 YEARS

Shuberts Place Blackface Comedian Under Contract at Sliding Scale of Salary. Now Receiving $1,000 Weekly, With 35 Weeks Yearly Guaranteed, it is Said. To Reach $2,000 Class Before Contract Expires

The Shuberts paid Al Jolson a bonus of $10,000 last week, when the blackface comedian signed a contract to appear under their management for the next seven years, at a sliding salary scale.

It is reported Jolson is now receiving $1,000 weekly. The agreement is said to guarantee Jolson engagements for 35 weeks out of every year, and the sliding scale will carry him into the $2,000-a-week division before the contract expires.

Jolson is only about 26 years of age. His rise has been rapid and popular. Well liked on and off the stage, Jolson proved on the recent tour of "The Society Whirl" that he could establish himself as firmly outside New York as he has at the Winter Garden, where he is now jointly starring in "The Honeymoon Express" with Gaby Deslys.

Jolson first attracted attention some years ago when playing in a three-a-day vaudeville house in San Francisco. He was held over for three weeks, packing the theatre at every performance. Later he joined the Dockstader Minstrels, then played vaudeville, and eventually signed with the Shuberts at a salary said to have been $250 a week. He rapidly promoted himself with the public and on the payroll. Last summer he was offered $1,500 for a single week in vaudeville at Brighton Beach. The variety managers would gladly pay him $2,000 weekly now, on a long route, if he could be secured for the twice-daily shows.

SHOWGIRL HURT IN AUTO SMASH

Cumberland, Md., Feb. 27.

Bertha Mueller, a chorus girl of Chicago, is dying in a hospital here, the result of an automobile accident. A warrant may be issued for the arrest of John P. Cavenaugh, of Cumberland, on a charge of driving the machine at illegal speed. The auto skidded and turned turtle, pinning the occupants underneath. The girl's skull was fractured.

Three other chorus girls were in the Cavanaugh machine. None was seriously injured.

CLASSICAL TOUR CLOSING.

The R. D. MacLean-Odette Tyler-Chas. B. Hanford starring tour in classical pieces will be brought to a close in Washington to-morrow night. Steve King, ahead of the show, returned to Broadway last week. He reports a splendid financial trip.

FITZGERALD BUILDING TANGLE.

The tenants of the Fitzgerald building at 43d street and Broadway are in a quandary. The property is the subject of complicated litigation and the tenants do not know to whom to pay their rent. As a consequence many of them have not settled their February account.

Both parties to the litigation have served notice of eviction on the nonpayers. Simon Lederer is the agent of one of the parties, but is not recognized by the other, and his office has been taken away from him. Several times a week he is installed in charge and then his authority taken away.

POOLED ON "MIRACLE."

The management of the Park theatre is in with A. H. Woods and the Aborns on "The Miracle" picture at the Park. Last week, the first of the film production there, it drew $5,800, leaving a loss of about $4,000. The pictures cost about $10,000 to run, with the operation of the theatre.

"The Miracle" is under the pooling agreement at the Park for eight weeks. It is playing at $1.50 top. The film is also showing at the Colonial, Boston, this week.

"BRIDAL PATH" AT REST.

"The Bridal Path" opened last week at the 39th Street theatre under E. J. Bowes' direction. It is slated to do a Joe Patchen into the storehouse this Saturday night.

CLOSING IN THE WEST.

Chicago, Feb. 27.

The eastern company playing "Graustark," under the management of Baker & Castle closed Saturday at Michigan City.

Gaskell & McVitty's company, playing "The Divorce Question," will end its travels at Fort Dodge, Ia., March 1.

USHER AN HEIR.

Spokane, Feb. 27.

Melvin Earl Hatfield, a 19-year-old usher of the Arcade picture theatre here, has been notified he is now a nobleman with a rich estate. The boy is a grandson of Lord John Hatfield of Derbyshire, England, whose estate has just been settled.

Young Hatfield, a son of Sir Charles Hatfield (deceased), ran away from home and came to this country. He and an uncle in Kansas City are the only direct heirs of Lord Hatfield.

LEWIS' "BUTLER'S BABY."

Dave Lewis will produce in Chicago about May 10, at one of the Klaw & Erlanger houses, a new farce with songs, called "The Butler's Baby." He was announced to open in Chicago in George W. Lederer's musical show. Lederer may be associated with Lewis in the new piece.

BOOKERS WELCOME ROAD SHOWS

The booking men in the legitimate offices seemed much pleased this week at the prospect of vaudeville road shows next season.

One or two stated a vaudeville bill well framed with a feature at the head with drawing power would get a world of money in the wilds if playing at reasonable prices.

"CURB" TICKET QUOTATIONS.

Joe LeBlang's unofficial ticket office has extended its operations this week to such an extent that the list of "ducats" includes nearly every theatre in town.

The list for which Joe has not seats is a short one and includes only the Eltinge, Winter Garden, Knickerbocker (a few tickets are occasionally available late in the evening, between 7.30 and 8 o'clock) and Globe, where capacity business at the box office has caused the house to be scratched from Joe's quotation board. "Delphine" at the New Amsterdam brings out a larger demand than Joe can supply.

Seats for "The New Se retary" at the Lyceum and the Irish Players at Wallack's are a drug on the market.

STOOD FOR WASHINGTON.

Washington's Birthday in a New York restaurant the band played "The Star Spangled Banner." Everyone started to arise at the first strains.

An English actor seated with a party of friends asked: "What are they doing this for?" "It's in honor of Washington," was the reply. "Oh, I'll stand up too, then," said the actor. "We did great in Washington."

ARRANGING FOR ALIMONY.

San Francisco, Feb. 27.

The conveyance of three valuable pieces of property here recently from Nat Goodwin to one M. Fisher, is pretty generally construed as a move on the part of the former to realize sufficient ready cash to cancel the final payment of his alimony settlement agreed upon with Edna Goodrich at the time of their divorce.

The property consists of the Lafayette Apartments in Sacramento street, a quarter of a block of building lots in the Sunset district and an improved residence in B street. The price paid has not been made public, but it is reported the Lafayette Apartments alone cost Goodwin $250,000.

KATHLEEN GETS A SHOW.

Chicago, Feb. 27.

Kathleen Clifford has joined "Little Boy Blue," now on the road. She takes the part played by Lottie Engel in Chicago.

"VIRGINIAN" MADE NEW.

Chicago, Feb. 27.

Jones & Crane, Chicago producers will put out a company in "The Virginian" which will begin a tour of the one night stands contiguous to Chicago, at the Schwartz, Waukegan, Easter Sunday.

Guy and Constance Kaufman will be the two leading people. An entire new production will be made and the company will play the Wingfield time for the most part.

FRANCIS WILSON'S POOR WORK.

Atlantic City, Feb. 27.

Monday night at the Apollo John Cort presented for the first time Francis Wilson in "The Spiritualist." In a speech Mr. Wilson said he wrote the piece himself, and everyone present believed it. He couldn't have done worse had he gotten the idea from a moving picture. The show looks like a flop.

John Blair scored, despite all these things, and Edna Bruns made a decided impression. Harriet Otis Dellenbaugh also attracted favorable notice. Wright Kramer stumbled over his lines.

Nobody knows or cares where the show went to from here.

OFFER TO POOL ROAD SHOWS.

Manager Dalton for Marie Dresser this week communicated with Arthur Klein, manager for the Eva Tanguay organization, in an effort to bring about a pooling arrangement. He put an offer on behalf of the Shuberts to bring the amalgamated organization into the Weber & Fields Music Hall for a run.

Klein, on behalf of Miss Tanguay, declined the tender. He replied the financial returns of the road tour of the Tanguay company were netirely satisfactory and the management was not inclined to give up a sure thing for a venture.

NEW SHOW NEXT SEASON.

It is said the Christie MacDonald new Victor Herbert opera will not be seen in New York until next September. The company is now in rehearsal. After playing out of town for awhile, the show will lay off until the New York premiere rolls around with the coming season.

"RED WIDOW" COAST BOUND.

Buffalo, Feb. 27.

The Pacific Coast will see Raymond Hitchcock in "The Red Widow" before the company disbands next September. The show is here this week. It is bound for the western line.

NEW "IRON DOOR" COMPANY.

The new John Cort production of "The Iron Door," by Allan Davis, the Pittsburgh newspaper man, will make its bow to Chicago March 9, at the Chicago Opera House.

In the company will be Corliss Giles, Russ Whytal, Eugene O'Rourke, Douglass J. Wood, Leo Donnelly, Wayne Campbell, Tom Burroughs, William J. Gross, Wilson Day, Frances Slosson, Anne Bradley.

The show opens at Johnstown, Pa., March 3. After two other one-night stands in Pennsylvania, it plays three days in Indianapolis before going into Chicago.

"MOON MAIDEN" NEW.

"A Moon Maiden," a new light opera by Charles Berton, Mrs. Stoddart and Mrs. L. B. Mallory, which had a stock presentation last year, goes into rehearsal soon in Chicago preparatory to opening a Windy City engagement Easter Monday.

One of the authors is reported as the financial backer for the production.

NEW YORK'S NEW MUSIC HALL WITH TOP ADMISSION 50 CENTS

The Whitneys, With Al Aarons, Will Have a Continental Music Hall on 55th Street, Seating 3,000. New and Unique Ideas For High Grade Performances at Cheap Prices. Property Purchased and Plans Drawn

The Coliseum will be a distinct departure in entertainment for New York City. It is to be a continental music hall, conducted on the general lines of the former Koster & Bial's place, and have a capacity of 3,000 people. The highest priced seats will be 50 cents.

The property has been purchased by the Coliseum Co., of which Fred C. Whitney is president, B. C. Whitney vice-president, and Alfred Aarons general manager. The capitalization is $800,000, all paid in. The enterprise has received the cordial support of financial men downtown.

The site, purchased for $450,000, is located on West 55th street, between 6th and 7th avenues, where Jungdorf's auto salesrooms are now located. It takes up eight city lots, running through to 56th street. Architect J. B. McElfatrick has already drawn the plans to remodel the present structure. These include a glass roof to convert the music hall into a summer garden during the warm weather.

About $200,000 will be spent to remodel and furnish the music hall. All patrons will be seated at tables on the lower floor. Admission after 11 p. m. may be gained by presenting coupons from any Broadway house to the Coliseum, and the payment of 25 cents. The late callers can dine and see the principal features of the music hall performance which will run until 1 a. m.

Louis Martin is now negotiating for the restaurant privilege. He is likely to secure it, and has said in the event he does, he will serve a table d'hote dinner every evening at the uniform price of one dollar. This will allow a couple to eat dinner and see the music hall show for a total cost of $3, about one-half of what is now charged to see a Broadway musical comedy alone.

The idea of the high class 50-cent music hall is Mr. Aarons'. He has had it for the past ten years, or since he so ably operated the Koster & Bial resort. Mr. Aarons propably more fully understands the continental music hall and its adaptation for New Yorkers than any American over here. Besides he is a thorough showman.

The Messrs. Whitney are theatrical managers of varied and long experience. Their connection with the venture is a token of confidence they have in it. It is reported that the stock was oversubscribed for by wealthy men who thought the scheme very feasible and wanted to secure an interest in it.

A show costing about $10,000 weekly will be given. Everything on the stage will come from the other side. Mr. Aarons who leaves for England in about a month, has communicated with the Alhambra and Empire, London, from where he will bring ballets and other desirable material that has been tested by production in those houses. Connections will also be made in other foreign capitals. It is unlikely that any "talking acts" will be utilized unless of extraordinary value.

It is proposed to start remodeling almost immediately, and have the Coliseum in readiness to open by September or October, next.

GRACE FILKINS STARRING.

Grace Filkins is to star in a new piece under the direction of the New Era Producing Co. The show's title has not been given out. Ben Teal will look after the staging of the play.

SOME BUSINESS!

"Within the Law" at the Eltinge, has completed its 23d week, during which period the gross takings at the box office totaled the sum of $271,106 gross, a weekly average of $11,787.22.

COHAN REWRITING SHOW.

The Clara Lipman-Samuel Shipman play, "Children of To-day," tried out recently by Cohan & Harris, is being rewritten by George M. Cohan.

It is said to be slated for presentation in New York, at the Astor, following "Fine Feathers," now playing there.

DORA DE PHILLIPE ENGAGED.

Dora de Phillipe, imported by Pietro Mascagni for his ill-fated "Ysobel," and who created the leading female role in the operatic production of "Madame Butterfly" for Henry W. Savage, has been engaged by George W. Lederer for his all-star cast of "The Seventh Chord," which opens at Powers' theatre, Chicago, Easter Sunday, March 23.

"TOM" SHOW UNDER CANVAS.

Chicago, Feb. 27.

E. A. Warren, of this city, is preparing to take a "Tom" show under canvas. It will have three cars, a lot of ponies and dogs, and will be organized on a large scale. It will begin operations May 3.

OPTION ON VICTOR MOORE.

Cohan & Harris have taken an option on Victor Moore's services until May 1, by which time they will decide whether to place him under contract for three years, to be starred in a new play without music, written by George M. Cohan, to be produced by Oct. 1 next.

Cohan now has another play under way, which is the only thing to prevent the immediate consummation of the deal. Until that is disposed of he will have no time to devote to the proposed Moore play.

GEST GOING TO LONDON.

The Mauretania, sailing March 5, will carry to England Morris Gest. The manager will be away six weeks.

While on the other side Mr. Gest intends engaging a number of foreign variety celebrities, to surround Polaire in her road show next season.

Polaire will make an American tour, and the company, with herself included, will cost Mr. Gest about $11,000 weekly. It is to play at a $2 scale, and be circused.

"FINE FEATHERS'" COAST TOUR.

"Fine Feathers" begins a coast tour April 6 at Kansas City and will play the west throughout the entire summer.

"PASSING SHOW" COAST DATE.

Chicago, Feb. 27.

"The Passing Show" at the Garrick continues on its record run. Since J. J. Shubert struck town it has been given out officially the production will remain at the Garrick until May 3 and then jump to San Francisco, opening there May 11 for six weeks. The arrangement may be altered again, however, if business holds anywhere near the present rush.

COLUMBIA'S SUMMER SHOW.

Applications have already been made to the Columbia Amusement Co. for leave to place a summer production at the Columbia theatre, New York. The regular Eastern Wheel season ends May 10. The usual supplementary season is to follow. This will leave the Columbia in readiness to receive the warm weather attraction about June 16.

"FINNIGAN'S FRIEND"



TOM GILLEN

One of vaudeville's brightest and most original entertainers. Playing the Moss & Brill-Cunningham & Fluegelman Circuits. Now in my 25th week this season. Fine, eh?

This week (Feb. 24), Hamilton, New York City.

Next stop, McKinley Square Theatre.

P. S.—Sh—— I know where there's another circuit.

WOODS AND WELCH SAIL.

A. H. Woods and Jack Welch were booked to sail on the La France yesterday (Thursday). They are bound for Europe to establish there a chain of high class picture houses on the Continent, giving shows at popular prices, and are said to have the financial backing of the Bank of Rome. Within three weeks of their arrival they expect to have a $250,000 picture house ready to open in Berlin, making a specialty of presenting feature reels. There are said to be seven houses in course of construction.

As soon as their existing contracts for service expire in many European cities the Milano and Pathe people will invest in the new corporation, furnishing them with their output.

Welch is expected to return at once to resume his post as general manager for Cohan & Harris. His position will be awaiting him any time. Woods expects to remain abroad indefinitely, giving personal attention to the new proposition.

MERRY LOOTING PARTY.

Philadelphia, Feb. 27.

A merry bunch of chorus girls and boys visiting the home of a Philadelphia millionaire bachelor last week became a looting party before breaking up at four o'clock in the morning.

The Philadelphian invited the crowd from a production in a local playhouse to meet his male friends after the show. When the choristers departed Mr. Wealthy Man found a gold watch, several valuable ornaments and expensive embroidered linen missing. Word of the theft was sent to the theatre. The following day the chorus people who had attended were called together, informed of the loss and told to return the things at once. One of the chorus boys collected them from his associates.

A similar midnight party due to be held this week by another Philadelphian may be called off in consequence of last week's affair.

POLLOCK LEAVES HAWTHORNE.

Chicago, Feb. 27.

Allan Pollock, whose excellent performance in "Hawthorne U S A" as the King, attracted much attention, has left the cast, due to some misunderstanding with Douglas Fairbanks. An understudy is now playing the role.

"PURPLE ROAD" AT LIBERTY.

Joseph M. Gaites' production of "The Purple Road," by Frederic de Gressac (Mrs. Victor Maurel), music by Max Reinhardt, is slated to follow "Milestones" into the Liberty March 24.

The cast includes Ethel Jackson, Valli Valli and Victor Maurel.

Reports of the attraction from out of town are said to be very flattering.

CABARET AFTER SHOW.

Chicago, Feb. 27.

Cabaret performances will follow the regular shows at the American Music Hall Saturday nights, beginning March 8. The performers will be taken from Shubert enterprises in town, and will begin at 11 p. m., lasting until 1.30 a. m.

WITH THE PRESS AGENTS

Benny Goldreyer will do the press work for the Brighton theatre and has begun to shoot out stuff for the opening, May 12.

"The Five Frankforters," Carl Rossler's new comedy, will have its New York premiere under the Shubert's direction next Monday evening at the 39th Street theatre. The cast includes Mathilde Cottrelly, Edward Emery, John Sainpolis, Frank Losee, Frank Goldsmith, Pedro de Cordoba, Alma Belwin, Suzanne Perry, Ealnor Woodruff, Marjorie Dore, Lois Frances Clark, Evelyn Hill, Noel Leslie, Edward Mackay, Frank L. Davis, Henry Stephenson, Henry Mortimer, H. Davud Todd, E. L. Walton, E. F. Herbert, Albert Tovell.

"Little Women" will open at the West End Monday evening.

"Rosedale" is to be revived by William A. Brady.

The Mount Morris theatre, Edward A. Relkin, manager (116th street and Fifth avenue), opened Thursday night.

"The Painted Woman," a romantic drama by Frederic Arnold Kummer, which was to have followed "Little Women" into the Playhouse next Tuesday night, has had its opening there deferred until March 5.

Plans are on foot to open the new Princess theatre by William A. Brady in cahoots with Lee Shubert and Arch Selwyn March 1. The Princess, seating 299 is in 39th street. Short plays by well-known playwrights will be offered at regular prices. The opening bill, staged by Holbrook Blinn, includes "Fancy Free," a one-act comedy by Stanley Houghton; "Fear," an importation from the Grand Guignol in Paris; "The Switchboard," Edgar Wallace's one-act comedy, and "Any Night," a melodramatic playlet by Edwin Ellis.

The H. H. Frazee press bureau sends out a story that in conjunction with "Fine Feathers" being produced in London this spring that Frazee had arranged for Leoncavallo, the famous composer, to write a grand opera score of Eugene Walter's drama. Right in the same announcement is still another that Frazee is making arrangements with a well known film company to reproduce the play in its entirety in pictures. This picture gag is to come at the end of the present season at the Astor theatre.

The Belasco News, the little press sheet Charles Emerson Cook sends broadcast to the newspapers, has quite a little story on the "finding" of Katharine Minahan, the "Bird Girl," who is with "A Good Little Devil." Miss Minahan, though never seen in the play, creates all the bird melody one hears in the show from her own throat. She does not whistle nor imitate. She simply sings as a bird sings. Other things in the News call attention to the closing performances of "The Governor's Lady" in Philadelphia when Governors Millar of Delaware, Goldsborough of Maryland, and Tener of Pennsylvania witnessed the show. Frances Starr, who has now started a southern tour, has had her tour extended to the Pacific Coast by Belasco.

The Shuberts announce that two road companies of "The Romance" will be sent out next season.

San Diego, Cal., Feb. 27.

Now that the Streets of Cairo, the Midway Plaisance and Down the Pike have become faded memories, a new one is to spring into life when the Panama-California Exposition opens here in 1915 for a year's run. It will be called The Isthmus. The Isthmus will have a frontage of 8,000 feet and the director of concessions, H. O. Davis, is now receiving applications for space. Concessions already accepted are "Grand Canyon of Colorado," (Sante Fe R. R.), "Panama Canal" (2,000 persons will be able to make the trip "along the canal" every 25 minutes), "Grand Trianon at Versailles" (reproductions of the battles of Napoleon), "The Creation" (based on the first chapter of the Book of Genesis), "Evolution of the American Navy" (all phases of the development of the navy from the wooden frigate to the dreadnought), an ice palace, a "Forty-Niners' Camp," "Battle of Gettysburg," "The Aeroscope," etc.

"The American Maid," the new John Philip Sousa comic opera, has its New York premiere at the Broadway theatre Monday night. "The American Maid" was originally named "The Glass Blowers," being produced upstate and at St. Louis by John Cort. With Louise Gunning, in the cast are Georgie Mack, John Park, Charles Brown, Edward Wade, George O'Donnell, John G. Sparks, Dorothy Maynard, Marguerite Farrell, Maude Turner Gordon. George Marion staged the production.

"Everyman," the morality play, with Edith Wynn Matthison, of the original production, in her old role, will be produced as the next attraction in the Children's Theatre atop the Century, opening March 10. Ben Greet will stage it.

"Damaged Goods," Eugene Brieux's drama or sex hygiene problems, will be produced March 10 in the 39th Street theatre. A special company under the direction of Richard Bennett, who will also play a part, will present the piece. It is expected to give strength to the rapidly growing eugenics movement. None of the players will receive compensation. The Medical Review of Reviews is responsible for the production, and colleges, sociological and philanthropic bodies will be represented. If the show impresses and looks like a success from every standpoint it will very likely be presented for a long engagement. One of the principal things the eugenists would accomplish is the passing of laws which will make it imposible for men or women to be married without first presenting health certificates. In the company will be Sarah Cowell LeMoyne, Jane Cowl, Wilton Lackaye, Dodson Mitchell, Mary Shaw, Grace Elliston, Mabel Morrison.

Maude Fealy, in her new starring vehicle, "The Right Princess," will play the Princess, Montreal, next week.

Mrs. Leslie Carter, east for some time, opens a four weeks' engagement at McVicker's, Chicago, next Monday. She will appear there in "Zaza," "The Second Mrs. Tanqueray," and "Camille."

Following Margaret Illington's engagement in New Orleans next week, which completes her southern tour of ten weeks, she will return north, playing one week enroute to New York. After one week's rest she will tour the cities of the east under E. J. Bowes' direction.

Anna Marble is the press worker for the American Play Producing Company's forthcoming road invasion of "Within the Law." Five companies will be sent out. She has an office in the Eltinge theatre. Miss Marble hasn't a single thing to do but get everything under way for the road journeys in addition to looking after the New York production at the Eltinge. She has about nine thousand out of town papers to keep supplied next fall and incidentally must equip each road agent with the necessary press stuff to keep going for an entire season. The work of recruiting the companies going on tour will be looked after by Mr. Anhalt in the Commercial Trust building, where the Play Producing Co. has its general offices. Miss Marble says all the companies will get an early start. There is one road company now playing eastern territory, showing in New Haven this week. It is booked up until next June.

They have to hand it to Jake Rosenthal when it comes to turning loose publicity on the road. Jake's achievements with Julian Eltinge last year when he got page after page without much trouble caused some talk, but the way Rosenthal cleaned up the papers in San Francisco Feb. 16 was some doing. Jake got three pages in one day for "Gypsy Love." This despite opposition forces headed by Sarah Bernhardt. "Gypsy Love" totaled some $26,000 on the week.

In Cyril Scott's support in the new Augustin MacHugh play, "Value Received," which William A. Brady will produce, will be Ruth Shepley, Mabel Mortimer, Jennie Dickerson, Marian Graham, Frank Patton, C. Norman Hammond, Fred Sullivan, Wallace Erskine.

H. H. Frazee has arranged for a transcontinental tour of the country with "Fine Feathers" and its present strong cast during the summer. When the piece is in San Francisco, Wilton Lackaye and James K. Hackett, who will be on the coast at that time, will appear in a special performance of "Othello," which is to be played in the Stadium at Berkeley University, California. Frazee has also selected Easter Sunday for the Chicago opening of "The Silver Wedding" at the Cort there. Lydia Dickson has taken Edna Aug's place and Charles White has replaced Robert Ames. These are the only changes since the show opened in St. Louis.

Tyrone Power has signed with A. G. Delamater to head the latter's proposed Shakespearian revival after Easter.

PRESS OPINIONS.

"A WIDOW BY PROXY."

It is no exaggeration to say that May Irwin has never been any funnier than she is in this very amusing farce by Catherine Chisholm Cushing, with the three acts of almost unrelieved laughter.—Times.

A few minutes after Miss Irwin first appeared she did a sailor's hornpipe and that bound the bargain between star and audience. After that she had only to drop a remark, or raise her eyebrows to keep her audience laughing—Herald.

No matter how styles of humor may change in the theatre, May Irwin's bubbling good nature persists in being a law unto itself. Like the brook that was celebrated in song by Tennyson, it shows every symptom of running on forever.—World.

But one can always laugh at May Irwin. She does more in "Widow by Proxy" than she has done before. She had to do more, or the thing would have evaporated.—American.

BAYES-NORWORTH DIVORCED.

Chicago, Feb. 27.

Nora Bayes and Jack Norworth were divorced in Judge Gibbon's court on Feb. 20. Miss Bayes told the story of "another woman" whose name was not mentioned in court. She received a decree, granted to Mrs. Knauff, which would appear to be the real name of Mr. Norworth.

There have been rumors of trouble between the pair, who have long made themselves known as the "happiest married couple on the stage." Everything has been done to hush up the present scandal, for business reasons.

They were married in 1908. Both had been married before. Miss Bayes, who was a Miss Goldberg of Joliet, Ill., first married O. A. Gessing, a Chicago business man. They were divorced in 1907. Mr. Norworth's first wife was Louise Dresser.

Last summer when Mr. Norworth hastily left alone for Europe rumors of a family disturbance spread, but these were denied at the time.

Coincident with the divorce proceedings, Jack Norworth has been in communication with several New York managers asking that he be sent out next season as an individual star.

Jack Norworth will leave "The Sun Dodgers" March 1, and will sail for Europe in a short time.

Harry Clark, a member of the company takes Norworth's place in the cast when the attraction goes on the road.

SHOWS IN PHILLY.

Philadelphia, Feb. 27.

Two openings for theatregoers Monday night. "The Count of Luxembourg" at the Forrest was very warmly received by a good house. Music by Franz Lehar is catchy. The piece was favorably treated by the critics.

A large, enthusiastic audience applauded the opening performance of "Disraeli," in which George Arliss is so cleverly cast at the Broad. It is a strong play, well written and interesting. The press comments were strongly praiseworthy.

Julian Eltinge in "The Fascinating Widow" at the Chestnut Street Opera House; "Officer 666" at the Garrick; "Freckles" at the Walnut; "Broadway to Paris" at the Lyric, and "Bought and Paid For" at the Adelphi are all in their last week. Business has held up very well for the Lenten season.

SHOWS IN FRISCO.

San Francisco, Feb. 27.

Sarah Bernhardt continues to draw them in on her Oakland engagement, and it's reported that every night show across the bay is a turnaway, with big matinees.

"Bunty Pulls the Strings" is doing splendid business at the Cort, but considerably below capacity.

William H. Crane in "The Senator Keeps House" had an auspicious opening at the Columbia and scored a personal hit.

Adeline Genee had a big opening at the Valencia.

Kolb and Dill revived "Hoity Toity" at the Savoy. They were very successful owing to the popularity of stars and piece.

CHICAGO CHANGES.

Chicago, Feb. 27.

Next week there will be several changes in the downtown theatres. "The Escape," the new Paul Armstrong play, with Helen Ware, will open at the Chicago opera house; Helen Lowell in "The Red Petticoat" at the American Music Hall; Ziegfeld's "Follies" at the Colonial; Maude Adams at the Illinois to play in "Peter Pan."

Billie Burke will arrive at the Illinois in "The 'Mind the Paint' Girl," after Miss Adams has played there for two weeks. Miss Burke will remain two weeks.

"The Top o' The Mornin'" will close of the Olympic March 1, and will be followed by "Hindle Wakes," the play that has attracted attention in the Fine Arts theatre. "The Mornin'" will go to the Tremont, Boston, later.

The Manchester players will begin a four weeks' engagement at the Fine Arts March 17. They come under the auspices of the Chicago Theatre Society, of which Arthur Bissell is the president.

"The Blindness of Virtue" has one more week at the Studebaker.

It is announced "Julius Caesar," with William Faversham, will follow (March 30) "The Passing Show of 1912" at the Garrick.

Mrs. Leslie Carter will begin an engagement at popular prices at McVicker's Sunday night. "Zaza" first.

Lewis Waller at the Blackstone Monday in "A Marriage of Convenience," with Madge Titheradge.

"The New Secretary" reaches Power's next week with Charles Cherry and Marie Doro. It had been announced this piece would come for a summer run, but this plan was changed.

"The Rose Maid," now at the Colonial and "Bought and Paid For" at the Princess will play the James Wingfield time near Chicago for the next month.

"The Rose Maid" will play the Schwartz in Waukegan March 3. It was opened Sunday after being in litigation for a year. Harry McManus is the new manager.

"Bought and Paid For" will begin a tour of Illinois towns at La Salle March 9.

TRI-STAR CLASSICS.

St. Louis, Feb. 27.

According to announcements given out by William Faversham, who is at the Shubert here in "Julius Caesar," the English actor, is already engaged on plans for a next season production of Shakespearean repertoire.

"My present company," said Mr. Faversham, "will be augmented by two brilliant Shakespearean stars. They will be Cecilia Loftus, Sir Henry Irving's leading woman after Miss Ellen Terry retired from the organization, and R. D. MacLean, an American tragedian who has had a most enviable record in classic dramatic roles."

The Shakespearean "festival," as Mr. Faversham calls it, will start the season in Toronto.

The White Rats held a Scamper at the clubhouse last Saturday night.

STAGE HANDS AND PLAYERS CONSIDERED IN "NEW DEAL"

Two Legitimate "Syndicates" Will Take Up the Matter of Unionism. If Getting Closely Enough Together, Matter of Actors' Salary May Receive Attention

One of the early matters to be taken up by Klaw & Erlanger and the Shuberts will be the matter of the stage hands' union. It is said Lignon Johnson, attorney for the Theatrical Producing Managers' Association, will call upon the International Alliance of Theatrical Stage Employes, to set a date for joint committees to confer on the subject. It is reported the managers will request that this meeting be held in April, in preference to waiting for the I. A. T. S. E. convention in July, which might make it rather late if a decided stand is to be taken by either, for the managers to equip their shows and theatres for the coming season with proper service behind the footlights.

The union for the past few years has had affairs it is concerned in theatrically pretty much its own way, principally due to the division of the legitimate interests. The managers have fretted under many terms and conditions imposed on the employment of stage hands. Now that they are together on a basis that approaches mutual protection, it is said they have decided to take a position that will give them the even break that has always been asked for, but which the managers claim was never received by them from the union people.

There are about 3,000 stage hands affecttd by the new K. &E. and Shubert deal.

Another matter that will likely reach the heads of the two Syndicates is the actor. Nothing has yet been talked about by either side of the players they engage. There is no question however the managers believe they can save money in the cast by working together, but it is problematical how closely they would have to be allied before reaching the subject. That K. & E. and the Shuberts will get together in business relations that will allow of this point being taken up is not believed by showmen can happen for quite some time, if at all.

The show people also say the producing managers will forever compete for the services of actors in the legitimate and in this way hold up the salaries or terms under which they have been securing them.

A. L. Erlanger returned to New York Thursday with Pat Casey. J. J. Shubert is expected Sunday. All were together in Chicago with J. L. Rhinock, a Shubert ally, who also represents Geo. Cox of Cincinnati.

The Times printed a story this week the surplus houses of the Shubert-K. & E. alliance would be turned over to a picture corporation, to be formed. The Herald the next day denied it. There was no choice between the two stories, both being "dope."

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New Orleans, Feb. 27.

From assurances sent by the Shuberts to Henry Greenwall, manager of the Dauphine, the reported peace pact with the Klaw & Erlanger interests will have no affect on the theatrical situation here.

PLANS OF WEE & LAMBERT.

Wee & Lambert are planning a busy summer and have already laid out routes for next season's attractions. This summer they will have two companies out playing new dramatic pieces. One will be headed by Louis Lytton. The plays have been written but are yet to be named.

W. & L. will send out one company in "The Spendthrift," opening about Aug. 12 in New England territory. The show will later tour Canada. They will have two companies playing "Seven Hours in New York," one "County Sheriff," one "The Town Marshal," and one "Girl in the Mountains." They have accepted a new musical piece from Matthew Ott which they will produce early next November.

Their producing rights to "A Girl of the Underworld," by Jack Gorman, expires in May. The piece will be put out next season by Gorman himself. This show has made a lot of money.

NEW HOUSES SOUTH.

Charles A. Burt has lined up quite a number of new theatres on his Southern Theatres' Circuit. Some have opened while others will start next month.

At St. Petersburg, Fla., a new one will open about March 1 under the management of George S. Gandy. The estimated cost is $125,000 Another new one, at Apalachicola, Fla., managed by H. L. Oliver, also starts about the same date.

Other new ones on Burt's late list are located in the following towns: Aiken, S. C. (T. C. Stone and J. W. Ashurst, managers); Waycross, Ga.. (Fred Brewer, manager); Elizabeth City, N. C. (Messrs. Kramer & Nutter, managers); Eustis, Fla. (W. F. Mantey, manager); Leesburg, Fla. (D. S. Perry, manager); Logan, West Va. (H. R. Callaway, manager); Pineville, Ky. (J. A. Needham, manager); Bristol, Tenn. (L. Morse, manager); Commerce, Ga. (M. G. Elliott, manager).

PERRY IS BROKE.

John H. Brown, known professionally as John H. Perry, comedian with "The Cherry Blossoms," is a bankrupt. Among his creditors are Maurice Jacobs, $1,240 (note); Henry Morriz, $1,161 (money loaned; and Billy Watson ("Beef Trust"), $1,042.

STRICT BAR AT GARDEN.

There is a strict barring edict up at the Winter Garden. It will prevent almost anyone not appearing in "The Honeymoon Express" getting on the stage, not even excepting house employes.

The bar went up one night last week, when a female principal of the show smuggled a young woman in with her. The couple also smuggled in three quarts of wine. Toward the middle of the performance Ned Wayburn, stage manager with the production, started a personal investigation. He found nearly all of his principals in a dressing room, imbibing from the trio of bottles.

Wayburn made some noise, threatened to put in all the understudies, escorted the young woman friend from the theatre, and told the stage doorkeeper under the pain of death never to admit anyone else on the stage who did not belong there.

"BOUGHT AND PAID FOR" MOVES.

Chicago, Feb. 27.

It was generally known early in the week that "Bought and Paid For" would leave the Princess March 8. Surprise was expressed by several on the inside over the shift.

The show had been going along to a very good run of business until last week when the slump which seemed to miss only one or two of the local show shops upset the takings.

"At Bay" with Andrew Mack and Crystal Herne will be the next attraction at Princess.

William T. Hodge in his new show, "The Road to Happiness," opened last Saturday night at Plainfield, N. J., to $1,377. The piece will not be seen in New York this season.



WALLIE BROOKS

Who is playing the part of HIRAM GREEN in "THE COUNTRY GIRL" (tabloid musical comedy).

Now playing the WESTERN VAUDEVILLE MANAGERS ASSOCIATION time, and featured everywhere.

Mr. Brooks is a hit in this character, and has received several offers from Chicago agents to introduce the same character in a vaudeville act.

IMPRESARIOS MIX.

A grand mix-up of operatic impresarios is on in New York. The tangle has an international tinge through the connection of Daniel Meyer, the London concert and lyceum agent.

Mr. Meyer was the first to start anything. It happened last Friday night when Ben Atwell served him with a subpoena to appear in court Tuesday for the purpose of giving testimony in an action Atwell has brought against Max Rabinoff for an accounting. As Atwell made the service, about 10.30 p. m., when Meyer was leaving the Metropolitan Opera House, the latter swung on Atwell with a cane. Then Meyer escaped before Atwell could get to him.

Saturday night Mr. Atwell again maintained a vigilance in front of the Met until four in the morning, waiting for Meyer with a police court summons on the charge of assault. He had applied for a warrant but the judge thought a summons would cover the matter for the first try. Wednesday morning Meyers appeared at Jefferson Market, when the charge was dismissed. Atwell immediately started suit for $1,000 personal damages and a writ of attachment was issued.

The specific testimony desired from Meyer in the Atwell-Rabinoff action is whether his knowledge extends to the transfer of the Pavolva contract for America by Rabinoff to his brother-in-law, Isadore Horween, of Chicago. Atwell alleges no consideration passed in this transaction.

A day or so before the fracas, Rabinoff, who has an apartment in the Met building (on the top floor) lettered the door with his name, underneath placing wording which suggested an affiliation with the Metropolitan Opera House Co. Some one saw it, told the bosses and they ordered Rabinoff to remove the descriptive paint.

When Rabinoff returned to New York some weeks ago an announcement followed he had formed an alliance for business with John Brown. This has since been dissolved, according to understanding, and Mr. Rabinoff is going it alone. It is said he has made an agreement with the Shuberts to place Pavlova on the road next season, the Shuberts to have 20 per cent of the net receipts, with Pavlova also playing on shares, giving Rabinoff ten per cent. of her gross, as per the terms of the original contract between them for Pavlova's tour over here. This is the contract Atwell claims an interest in.

BURLESQUE RECEIPTS BIG.

Last week proved a record breaker for the New York houses on both burlesque wheels. In the three Miner Estate theatres the week's total was the highest in ten years according to H. Clay Miner.

Burlesque men attribute part of the big business to a capacity matinee Washington's Birthday, when rain drove the housebound people to the theatre.

The Columbia held the most money at its two Saturday shows since the house opened.

The Westbrook, Me., variety theatres have pooled.

PHILLIP'S LYCEUM CHANGES AFTER 28 YEARS OF STOCK

Walter J. Plimmer Installs Pop Vaudeville In "Dean" of Brooklyn's Stock Houses March 10. Five Acts and Pictures Changing Program Semi-Weekly.

After playing continuous stock for more than 28 years, the Lyceum in Brooklyn, controlled by Louis A. Phillips, will swing into the pop vaudeville column March 10, when Walter J. Plimmer places five acts and pictures there on a percentage basis.

The deal was consummated Wednesday afternoon and the stock company was immediately notified that the present policy would close March 9.

The Lyceum has been eminently successful with its stock regime, but Phillips thinks that a change will do his house good. The stock conditions in Brooklyn have become too congested for them all to thrive profitably.

Plimmer will devote much time personally to the house and will look after its management in addition to continuing his New York booking offices.

He has arranged for a bill of five acts and five reels to play the Lyceum and will change the show each Monday and Thursday.

FELL DOWN ELEVATOR SHAFT.

Yonkers, N. Y., Feb. 27.

Edna Earl Andrews, second woman of Carl Hunt's stock company at the Warburton, was painfully injured just before Tuesday's matinee and will be out of the cast for some time.

As Miss Andrews was leaving her apartment for the theatre she fell down the elevator shaft, three flights deep, and was removed to the hospital.

A broken arm and several fractured ribs, in addition to being severely hurt internally, resulted from the fall.

Miss Andrews remained unconscious from 1 to 6 o'clock Tuesday. An X-ray examination showed that she was in a more serious condition than imagined. She was reported as resting fairly comfortable at the hospital Wednesday afternoon.

EMMA BUNTING IN ST. JOE.

St. Joe, Mo., Feb. 27.

Emma Bunting has resumed her stock, playing for the first time since closing in Atlanta. She headed a company which opened at Tootle's Opera House Monday with Ralph Whittaker playing opposite. The company is managed by Roy Applegate.

MARION RUCKERT, NEW LEAD.

North Adams, Mass., Feb. 27.

Marion Ruckert came to town Monday as the new leading woman of the local stock company. She opened in "The Little Demoiselle."

THE WADSWORTH PLAYERS.

The Wadsworth Players, headed by Richard Thornton and Jane Tyrrell, and with some of the former members of the Prospect Theatre Stock Company, will start the Wadsworth stock regime next Monday with "Alias Jimmy Valentine."

There's no telling how the experiment at the former pop house will pan out. The stock prices will be 15-25-35 and 50c.

Frank Gersten's Prospect is now in small time vaudeville.

CORSE BACK AT WEST END.

Arrangements have been completed for Corse Payton and Carl Hunt to inaugurate another summer season of stock at the West End theatre May 15.

Claude Payton will be leading man.

WITHOUT OPPOSITION.

New Britain, Conn., Feb. 27.

Thomas J. Lynch is best known as the president of the National Base Ball League. Incidentally he picks up some extra pin money by dabbling in theatricals.

He has installed a new stock company at the Russwin Lyceum here. Business has been very gratifying from the start. He has no stock opposition.

Anna Cleveland heads the company.

SUMMER STOCK AT PARK.

W. W. Sargent, president of the Fitchburg & Leominster Street Railway Co., with headquarters at Fitchburg, Mass., says he is coming to New York soon to recruit a full company for an operatic summer season at Whalom Park (Fitchburg), which he expects to start some time in May.

OPENING IN JOLIET.

Chicago, Feb. 27.

Robert Sherman has organized a stock company here which will open in Joliet next Sunday.

The first piece will be "Paid in Full." W. J. Way, Jeanette Fullerton and Fritz Adams are in the cast.

FAY BAINTER WILL HEAD.

Fay Bainter, now in a prominent role with "The Bridal Path" at the 39th Street theatre, is slated to head the new stock company which opens a spring and summer season at Keith's, Toleda, April 14.

ROAD SHOW KEPT OUT.

Vancouver, Feb. 27.

The "Get Rich Quick Wallingford" road show was canceled for this city, through the two local stock companies having previously presented the piece.

"Satan Sanderson," which Norman Hackett has been playing for the past two seasons, has been released for stock purposes.

Ralph Herbert has signed for a stock engagement at New Bedford. He is in line to play the role of Orme Caldare in one of A. H. Woods' road companies of "Within the Law" next season. His wife, Marion Hutchins, is also being sought for a part with the same company.

Inez Ragon, a Pacific Coast stock favorite, is returning east in June and may accept a summer stock engagement here. Her husband will remain west with one of Oliver Morosco's Los Angeles companies.

ACTOR IN DOUBLE SHOOTING.

Covington, Ky., Feb. 27.

Rose Van Kamp, said to be the wife of William Helfer, leading man at the Colonial Stock Company, was shot by her husband, who went under the name of Jesse Van Kamp in the boarding house at 9 East Fourth street, Covington. He then turned the weapon upon himself, inflictinp a mortal wound.

The police say the shooting was the result of jealousy. The woman was wounded in the side and may recover.

TOO MUCH REHEARSING.

Newark, Feb. 27.

Cliff Stork, leading man of the Corse Payton Company is not in the cast this week. He's taking a rest but expects to be back next Monday.

The doctors say Stork's constant rehearsals and performing for the past two years have put him on the verge of a nervous breakdown.

KELLY'S 22D WEEK.

Salt Lake, Feb. 27.

There has been no let-up in business of the William J. Kelly stock company at the Colonial. Easter week will make Kelly's 22nd week here. It is not unlikely the company will remain here throughout the summer.

Edith Lyle is the new leading woman.

SOLD ROAD PRODUCTION.

The road production of "The Gamblers" which Ed. McDowell and Will Spath had out this season and which they closed a fortnight ago, has been sold to Ed. Schiller for a stock production at his Bayonne (Broadway) theatre, scenic equipment included.

McDowell has gone with the Fritz Edwards show, "The Man Who Stood Still," while Spath is looking after the house management of "The Bridal Path." When "The Bridal Path" closes Spath will very likely be assigned to look after the road interests of Francis Wilson in his new piece, "The Spiritualist."

"THE PROSECUTOR" RELEASED.

"The Prosecutor," the Mittenthal Bros. piece, given a try-out at the Hollis street, Boston, with William Courtleigh and Emmett Corrigan, has been placed in the stock list.

Miss Wallace, secretary to Alice Kauser, is away on a month's sick leave.

"The Confession," after playing a week each at the Grand Opera House and Phillips' theatre, Brooklyn, has been contracted for three weeks to play the B. F. Keith stock houses in the same city. Letters of commendation from Cardinal Gibbons and Mgr. LaVelle, vicar general of the New York diocese, are played up prominently in the press work.

Charles Dingle, who closed as leading man with the Prospect theatre stock Saturday night, has signed with the Northampton (Mass.) stock company, replacing Lewis J. Cody, who has gone to Gloversville to play a stock engagement there.

The Winifred Clare stock company (Earl Sipe, manager), now east, will be kept here all spring and summer. Manager Sipe plans to have a company play a permanent summer engagement in some town that is not stock-ridden and then resume its road traveling next fall.

Jean Galbreath will be the new leading woman of the Harlem Opera stock which starts a new regime uptown Monday. Horace Porter has been signed as one of the principal players.

Smythe Wallace, Will Carter, Henry Snyder and Yvette Paul are new acquisitions to the Grand stock company at Ottawa, Canada.

RANKIN-DREW CO. STOPS.

San Francisco, Feb. 27.

The American is dark again. This house which has been offering McKee Rankin and Margaret Drew in dramatic stock, closed unexpectedly Monday night.

Just when it will reopen is a matter of conjecture. The Rankin-Drew combination failed to draw despite Rankin's legitimate prestige.

Lack of newspaper publicity and the proper boosting mitigated against the stock proposition.

LOCAL STOCK WAR OVER.

Johnstown, Pa., Feb. 27.

The stock war is over. The Hartman-Wallace Players close at the Samuels Opera House Friday night, leaving the field clear to the Horne Company at the Lyric.

The H-W troupe slumped while the Horne company, featuring W. O. McWatters and Louise Price, is doing a turnaway business.

SPENCER REPLACES DE DYNE.

Hoboken, Feb. 27.

Severin DeDyne, leading man of the Gayety theatre stock, has quit the company and beginning next Monday George Soulle Spencer, late lead of the Harlem O. H. stock, New York, will handle DeDyne's roles.

DAVIDSON THEATRE CO.

Milwaukee, Feb. 27.

Plans are afoot for a new stock company to be installed here by Sherman Brown at the Davidson the last of March.

BALDWIN GOING BACK.

Buffalo, Feb. 27.

Walter S. Baldwin will in all probability return to Buffalo this summer and operate stock here.

CAREY BACKING WEITING STOCK.

Syracuse, Feb. 27.

Arrangements are being made to plant a permanent stock in the Weiting Opera House about April 1. William J. Carey is backing the stock proposition.

NEWARK CHARACTER DEAD.

Newark, Feb. 27.

Mike Creeley, a well-known local character, who has never missed a Monday opening at the Orpheum, died Monday of pneumonia.

Creeley's place near the theatre is a great rendezvous for the show people here.

"BILLY-GOAT HILL" RIGHTS.

Lee Morrison has secured the producing rights to "A Romance of Billy-Goat Hill," the Alice Hegan Rice story. He will present it next season. Miss Rice is the author of "Mrs. Wiggs of the Cabbage Patch."

The Lee Morrison company in "What Happened To Mary," at the Newark theatre, Newark, this week, plays Baltimore next week and Brooklyn the week after.

Negotiations are pending for the show to open in Chicago for a run some time after Easter.

GENERAL FILM CO. STRUGGLES TO CONTINUE MELON CUTTING

Seeks to Show by Affidavits it Has Physical Assets in Merchandise, Accounts Receivable, Cash and Picture Reels in Stock Worth $3,486,000. Has 100,000 Reels Worth $25 Each. Decision in Stockholders' Injunction Suit Reserved.

Argument was up in the Supreme Court Tuesday on an order to show cause why the General Film Co. should not be permanently restrained from further distributing net profits to the 10 licensed manufacturers of the Patents Co., as well as account for $1,000,000 already distributed under contracts made by the directors of the General with themselves as manufacturers. The plaintiff, Richard A. Rowland, had been granted a temporary injunction pending the action.

The court reserved decision after listening to affidavits by offcials of the General Co. MacDonald & Bostwick, representing Rowland and other preferred stockholders, were given leave to submit affidavits in answer to those offered Tuesday by the defendant and to submit briefs. It is not likely a decision will be arrived at within two or three weeks.

The affidavits of the General Co. were introduced in an effort to prove that the company had sufficient physical assets to satisfy all its obligations, including about $800,000 of preferred stock outstanding and $930,000 still due in deferred payments on the purchase price of some 50 odd exchanges throughout the United States. The argument lasted more than two hours.

The General's affidavits set forth that its physical assets included merchandise, $125,000; accounts receivable, $430,000; cash, $100,000, and moving picture reels to the number of 100,000, worth $25 each, or a total value in film of $2,500,000. These four items total $3,486,000.

The General Co. was engaged in a fight to convince the court that it had sufficient assets to justify the continuance of the melon cuttings for the benefit of its directors, who have already benefited to the extent of $1,00,000 on an original investment of $100,000 ($10,000 contributed by each of the 10 licensed manufacturers).

Dwight MacDonald argued the case for Rowland and other stockholders; Lawyer Caldwell appeared for the General Co.; Allen & Becker represented the Vitagraph Co., and Waldo & Ball were present in behalf of the Biograph Co.

The purpose of the plaintiff Rowland (who represents many other preferred stockholders in the same position who will later join him in the action) is disclosed in paragraph 25 of the complaint which sets forth:

"That the business (General Co.) is one that peculiarly and necessarily requires the accumulation of a surplus or the provision of a sinking fund out of the receipts of the business in order to provide for the redemption of the stock and the payment of the liabilities of the company."

The plaintiff demands that the 10 licensed manufacturers be forced to return to the General Co. the $1,000,000 they have paid themselves under agreements made with themselves in their dual capacity of manufacturers and directors of the General Co. An effort will be made, if the manufacturers return the $1,000,000 demanded, to create a sinking fund with it to redeem the preferred stock in case of a dissolution.

The outstanding preferred stock amounts to $795,000, most issued in the purchase of the rental exchanges at the formation of the General Co. This stock pays a cumulative dividend of 7 per cent. In the purchase of the rental business the General Co. entered into agreements with the vendors of exchanges under which it undertook to pay a total of more than $2,000,000 and the deferred payments in 20 quarter-yearly payments. Of this amount there remains unpaid at this time over $900,000. No notes were issued and the payments were provided for by contracts between the General Co. and the exchange owners who sold out. The form of this contract has not been disclosed.

Some hint of the inside deals of the amazing financial feat by which the rental business estimated to be worth $3,500,000, was taken over by the investment of $100,000 by the 10 licensed manufacturers and made to pay 1,000 per cent. in profits in two years, is contained in the affidavit of the plaintiff Rowland, annexed to the complaint in the action.

Rowland was a partner in the Pittsburgh Calcium Light & Film Co., with several branch offices. He alleges that in October, 1910, when he sold out to the General Co. the gross income of his business was $1,044,000 annually, which represented a profit of $125,000 a year. This business was taken over by the General Co. upon the payment of about $12,000 in actual cash. The rest of the purchase price was $92,000 in preferred stock at par and contracts calling for the payment of about $232,000 in 20 deferred quarter-yearly payments.

Upon the formation of the General Co. the directors, who were also the licensed manufacturers who leased themselves their own films, entered into contracts by which they paid over to themselves practically the entire net profits of the business after paying 7 per cent. on the preferred stock and 12 per cent. on the common stock. Some of the amounts paid by the directors to themselves as licensed manufacturers are as follows:

Pathe Freres	$131,972
Vitagraph	119,935
Edison Co.	98,217
Selig Polyscope Co.	87,762
Biograph	83,926
Essanay	81,853
Lubin	81,096
Kalem	72,666
George Kleine	61,846
Melies	25,186
	$844,463

These were payments of profit up to November, 1912, on an original investment by the manufacturers of $10,000 each. In the case of Pathe Freres it represented 1,300 per cent. in addition to the regular 12 per cent.

CUTTING FILM PRICE.

It was reported this week that the General Film Co. had begun to cut the standard price of film to exhibitors. This move is an extreme one, resorted to as a last measure to offset the sudden successful opposition of the Kinetograph Co.

The Kennedy-Walters concern has declined to meet the reduction and been steadily pushing its campaign against the trust subsidiary and encroaching on its preserves.

This is the first change in the set rental price of film since the organization of the general co.

ALLEGE "MIRACLE" PIRACY.

Argument was set for Wednesday and postponed to yesterday on the application of Al. H. Woods to restrain the New York Film Company from renting and showing a film advertised under the name of the Reinhardt spectacle, and alleged to be a piracy.

In its complaint "The Miracle Co. recited the A. H. Woods film was taken in Vienna with the same cast appearing at the Olympia, that the original production of the spectacle had been made at a cost of $250,000 the picture version cost $50,000.

Max Reinhart and Karl Vollmoeller together with Hugo Bock, agent for Humperdinck, disposed of the foreign rights to the film to Joseph Menchen and he in turn, upon an initial payment of $25,000 gave the exclusive rights to Woods for reproduction in the United States and Canada.

In December the New York Film Co. made the announcement it would shortly release "The Miracle," the $1,000,000 spectacular production, played in London for more than a year. A subsequent announcement set forth that the reels had arrived in care of a special messenger from the Continental Kunst Film Co. of Berlin. Finally, on Dec. 15, the spectacle was shown at the Hyperion, New Haven, and the advertisements in the local newspapers made it appear that the feature was the original Reinhart film taken in Austria. Woods asks also for an accounting of profits and demands damages.

The defendants named by The Miracle Co. are Abraham J. Danziger, A. B. Levy and H. O. Schultz, trading as the New York Film Co.

SCOTT'S SOUTH POLE FILM.

Walter Rosenberg has a "feature" film of Capt. R. F. Scott's late South Pole expedition, which will be shown at Hammerstein's next week. They will be exhibited here thirty days ahead of a more elaborate film, which is being imported from Europe.

SALOME

The first American presentation in motion views of "Salome," made by the European Feature Film Co., was given at Wonderland this week. It was posed for by a distinguished company of Italian players in Turin, Italy, with a Frenchwoman, Mlle. Suzanne de Laarboy, in the role of Salome. It is a beautiful picture throughout, in two parts, running 37 minutes, magnificently acted, artistically stage directed, with an accuracy of detail and a careful selection of types and make-ups, even to the supernumeraries, that is sure to command one's admiration. The films are accompanied by a lecturer, which isn't at all necessary as the captions are sufficiently lucid and explanatory to give one a clear idea of the story as it is unfolded. There is a wealth of dramatic action leading up to the famous dance of Salome and the beheading of John the Baptist. It can readily be seen that a genuine dancer was selected for the role of Salome for she presented for the delectation of Herod and his guests a "cooch" that is a pippin. It's a pity that only snatches of it are shown on the screen, merely suggesting what Mr. Herod really was regaled with. While the whole thing is most artistically done, there is nothing in the reels to create sufficient excitement to call out the police—or anybody else. It is a most excellent specimen of the "celluloid drama"—nothing more. Any effort to create the impression it is "indecent" or "suggestive" would be foolish press work. *Jolo.*

SIEGE OF MEXICO FILM.

It looks like the movies were in for a deluge of Mexican films both dramatic and otherwise according to the plans of some of the film manufacturers. Several uptown houses have been playing up Mexican dramas for several weeks. The Lubin Co. releases "The Mexican Spy" in two reels March 9.

With the dailies running columns about the Mexican revolution the pictures will get all the publicity the managers want.

CENSORS WOULDN'T PASS.

It was reported Monday the National Board of Censors had refused to pass the foreign black and white picture of "Salome," a feature film in three reels, shown at the Wonderland theatre that day.

Wonderland put on the picture Tuesday, notwithstanding the decision of the Board. A "wiggle" by Salome at the finish of the subject is what voided it before the censors.

LILLIAN RUSSELL SHOWS.

Chicago, Feb. 27.

Lillian Russell opened her series of illustrated lectures on "How To Live 100 Years" in Orchestra Hall Monday night, and was greeted by many women and a few men. The lecture is illustrated with Kinemacolor pictures, and when her bag punching exhibition came on, the men gave her a hearty greeting.

ROUND THE WORLD CO.

The "Round the World" Vitagraph Co. left Yokahoma last week and is now headed for Egypt, where it will remain some time filming some long Biblical subjects. Staging the pictures is done by William Ranous, and the business affairs are looked after by C. Smith.

The principal players are Maurice Costello, Georgia Maurice, Clara Kimball Young, and the Costello children, Helen and Dolores. With the party are Harry Keepers, camera man, and Eugene Mullen, scenario writer. Mrs. Ranous is also with the company, making a pleasure trip out of it.

J. Gunnis Davis, whose grandfather was the first manager of the late Sir Henry Irving, is one of the new members of the Eclair Co. In the same firm's employ are Lamar Johnstone, Julia Street, Will E. Sheerer, Barbara Tennant, Fred Truesdell, J. W. Johnston, Alex Francis, Guy Hedlund, Helen Marten, Will Thompson.

FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.
Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privileges of it again.

Editor VARIETY:

Keith's, Boston, Feb. 23.

I notice in last week's VARIETY that Joe Keaton and myself had words, week Feb. 10, when I accused Mr. Keaton of taking the pull in by the back of the neck from me in Europe. I did not say Europe, it may have been in this country.

You also state on my telling Keaton this, that Keaton broke loose. I'll give you my word of honor Mr. Keaton did not put one finger on me. If he had there would have been no more Joe Keaton.

The satisfaction that I, Joe Boganny, got was the manager kept them off the stage during my act.

I also met Mr. Keaton in a saloon outside the stage door one day whilst I was having a glass of beer there, and there was none of that boisterous stuff anywhere.

Now you have the true version of the whole affair. *Joe Boganny.*

Editor VARIETY:

I want to thank Mrs. Victor Jerome (Lottie Fremont) and my brothers and sisters of the profession in "The New Century Girls" for their kind donations after my appeal for aid.

May God bless each and every one of them, and especially Mrs. Jerome, whose kindness to me I shall never forget. *Edith Harvey.*

Editor VARIETY:

Acts playing Montreal should see, when signing contracts, that their contracts read one week (six days), instead of one week (seven days). If the latter, you are liable to work a park Sunday. The Fidelity Booking Office of New York book you there and put in the contracts that the manager has the option of playing you at the park Sunday. *Quinn and Quinn.*

Editor VARIETY:

Please correct a review on me in VARIETY. There is certainly some mistake in the identity, as I have not played New York for nearly six weeks. Besides, I am not a soubret.

I do not dance a step and am not plump of figure, etc., as *Rush.* said. It is likely some theatre used my name or an old card.

As a matter of fact I am considered beyond a fair turn. *Reve Fiske.*

SPORTS

The most lurid sporting event of the year took place at Recreation Park, Fresno, Cal., Feb. 17. The "Naughty Marietta" Baseball Club met the Fresno Firemen All-Stars in mortal combat, before an enthusiastic audience of various rank. The first four innings were close, and the Firemen fielded desperately, but in the fifth things went to pieces, and several balls were ruined. The game ended a draw, as the scorer was not able to keep up with the play. Captain Bob Ritchey, of the actors, was in fine trim, while his battery, "Chi" Farrell and Ryan, were at their best. Farrell's pitching was the feature of the game. Anderson was arrayed in a suit of overalls, loaned by Stage Manager Ferguson, of the Barton, and his coaching furnished ample comedy for the occasion. Edward Beck, baritone, swung vainly at the spheroid during the first eight innings. In the ninth he hit it a mighty crash. Not realizing his good fortune, it took much coaching to induce him to run the bases. He got to second, on what might have been a home run. The "Naughty Marietta" outfit hope to land a game in Los Angeles this week.

While Frank Chance is with the Americans, practising down in Bermuda, Mike Bentham, the vaudeville agent, is working over him night and day in an attempt to induce Chance to accept vaudeville engagements next fall. Chance has partly fallen. A novel idea in a variety turn has been laid out for the white hope of the local American leaguers.

Few ball players become enamored of the stage. There have been exceptions, like Mike Donlin, but others balk. Mathewson said once was enough for him. This season's entrants Hughey Jennings and John J. McGraw, are both decided disciples of baseball hereafter. Mr. Jennings said the other evening the strain, wear and tear on his nervous system going before an audience twice a day were becoming more than he can stand. McGraw felt the same way, and has mentioned that he would rather go into a double header on the diamond any time than to play a matinee in vaudeville.

Jess Willard, the big prize fighter from Kansas, looked upon by some as the real "white hope"; Johnny Coulon, the bantamweight champion and Howard Carr, the fight promoter, were motion pictured recently.

William C. Miller, on John Cort's payroll, is something of a ball player. In fact young William is good enough at the diamond trick to pick up extra money during the summer months. His home is in Lakewood, N. J., and he has been on the Lakewood team for three years during which time it was considered the best amateur nine in New Jersey. Miller is both a twirler and a second baseman, shining more particularly in the latter position. He played last summer in the Eastern Carolina League. His work attracted the attention of some of the big league managers. Miller's fielding average is .945 and his batting over .300.

OBITUARY

San Francisco, Feb. 27.

Lotus Moore, some years ago a favorite here with the patrons of the old Tivoli theatre, where she was known as a clever juvenile actress, but of late a cabaret entertainer at the Black Cat cafe on Eddy street, this city, ended her life Feb. 21 in her apartments at 1149 Devisadero street by taking a dose of cresoline. She was rushed to the Central Emergency Hospital in an ambulance, but died shortly after her arrival there. About three weeks ago Miss Moore was severely burned about her face by the explosion of a chemical preparation that she was heating as an application for throat trouble, and considerable fear was subsequently entertained that her injuries would leave a scarred visage. This, added to slight decline of her vocal powers, together with an accompanying nervousness, is thought to have developed the idea of self-destruction, if suicide it actually was, and which theory is discredited by the most intimate friends of the deceased. Miss Moore was a Tivoli favorite in the old days before the earthquake and fire, and was married at the age of 16. A three-year-old daughter is the result of that union. The child is in charge of the grandparents at Sixth and Mission streets, this city. Three years ago Miss Moore was divorced, and the whereabouts of her ex-husband are not known here. Previous to her cabaret engagement she was in the chorus of the Jim Post Musical Comedy Company at Pantages' theatre, Sacramento.

Los Angeles, Feb. 27.

Florence Barker, an actress, died in this city (her home) of pneumonia.

Thanking all our friends for attending the funeral of

ELLEN DONEGAN

our beloved mother

NELLIE DONEGAN
JIMMY DUNEDIN
MAUDE DUNEDIN

Linden Beckwith, a singer in vaudeville, died suddenly at her home in Columbus Feb. 24. She was about 32 years of age.

Boston, Feb. 27.

Claude R. Buffington, a member of a vaudeville team playing a sketch at the Olympic theatre, in Lynn, and who was injured in a fall on the stage on Christmas Day, died at the Union Hospital there Feb. 21. Buffington was playing the role of a plumber. His partner in the sketch shook a ladder on which Buffington was standing, which was part of the business. This was Buffington's cue to jump, and he was supposed to catch a chandelier suspended from the stage. He missed the chandelier and grabbed at a piece of rope dangling in the air. The rope broke with his weight and he fell to the stage, a distance of 20 feet, landing on some vases. He sat up and smiled at the audience. They, thinking it was a funny bit of stage business, applauded wildly. Every artery in his right arm had been severed on the broken glass and he was rushed to the hospital in an automobile. Just as he died a suit was filed in the Essex Superior Court against the Olympic Amusement Company asking $15,000 as damages. Buffington was the plaintiff. He is survived by his mother, Mrs. Albert Buffington, of Chicago; his widow, Virginia Buffington, and a five-year-old son, Donald. The body was sent to Chicago.

Sardet, a well-known tenor in Paris, who appeared recently at the Gaite, died at Monte Carlo, Feb. 13, from ptomaine poisoning.

San Francisco, Feb. 27.

Marie Darling Collins, wife of Seawell Collins, the noted playwright and artist, died here recently. A year ago Mrs. Collins came to this city to join her mother. A short time ago Mrs. Collins was stricken with heart disease, which subsequently caused her demise in a local hospital. She was buried from St. Mary's Catholic Church in this city by the Paulist Fathers, an order to which she had been devoted from her youth.

As the result of an accident Christmas Day and a subsequent hospital operation, R. C. Barry, husband of Virginia Barry (Barry and Johnson) died Feb. 19. A chandelier broke during their act and knocked Barry down, cutting arteries and muscles in his arm. The arm was amputated Feb. 14 and his death followed five days later.

Frank Faggiani, father of Bella Doyle (Goforth and Doyle) and Rita Redmond, died at his home, Lynnbrook, N. Y., Feb. 15. A widow, two sons, three daughters and four grandchildren survive.

Oscar Metenier, author of many sensational short plays, and founder of the famous Grand Guignol, Paris, died in this city Feb. 7, after a long illness, at the age of 55.

Grenet Dancourt, author of several farces, died in Paris, Feb. 10, aged 54 years.

Alexander Wilson, known professionally as Colin Stuart, died at Yarmouth, Nova Scotia, where he had lived for a quarter of a century.

Chicago, Feb. 27.

Charles Dickerson and Robert Irving, actors of the "old school," were found dead together Feb. 20 in a room filled with gas in a North Side lodging house.

LONDON

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London, Feb. 19.

Ragtime as a moneymaker seems to be working both ways now here in England. Anyone with money and who formerly had ideas of producing acts will be swept up with this sudden gust from America. Myron Gilday, of a Hebrew patter act, always had ideas. This latest one of his was expounded at the Surrey last week when he produced his show, "The Ragtime Revue." One American was used in the act. He was Baum, of the one time Melville Gideon Four. Baum sang one song and made good with it, but the others were not strong enough to hold the act up, and it died a horrible death.

In order to produce an act with American ideas when working with new ones, one must be there twice as strong as if working with American people. The average English chorus girl has not yet acquired the rag idea nor have the men, therefore the flop. On the other hand, Ernest C. Rolls, an English producer, framed up a pretty show in "Ragmania" at the Oxford last week. While far from the American thing, the numbers are done prettily and with good effect. Also he was wise enough to engage a special chorus of good voices. All the numbers (American songs) are done on a darkened stage. It grows rather tiresome, but the one fault can easily be remedied. Rolls has an act that should please English audiences all over the country. "The Ragtime Jubilee" opened at the New Cross Empire this week instead of Finsbury Park last week, where it was first slated for. The act is now called "The Ragtime Revue." Five scenes are used. All the way the bigness of the production is bound to impress. The numbers are well distributed among a pleasing cast. The comedian is William C. Strong, who can be funny only when singing, and the other attempts may easily be eliminated. Outside of this, however, the Revue should prove a likable attraction anywhere in England. Fern Andree has looks that have not been distanced up to now by any of the new arrivals from the States and does her numbers all very prettily in a manner that is sure to always make her friendly with her audiences. The others, Kenneth Darrell, Hettie Trexel, Clara Cooper and Derrek Hudson—all help in their own way.

Brangrove and Slaughter will produce a few of the fairly late West End successes twice nightly around the Gibbons Circuit. One of the latest Gibbons Circuit ideas is the production of three Grand Guignol weird sketches for a full program at a few of their outside halls. They will start this entertainment at the Ealing Hippodrome.

The bookings of the Three Rubes now extend over a period of 22 months with seven more months booked but not confirmed. This is laid out over England and the Continent.

The King's Palace, Preston, is the name of a new Broadhead hall opened in this town, the Hippodrome, and there is also the Empire, booked by Alan Young. This town is probably the champion of England for theatres. There is one to every 5,000 persons.

Hughie Meeghan, the Australian lightweight, will leave England after his coming fight with Wells to go to his native land, where he is to receive $5,000, besides 20 per cent. of the gross takings of ten fights he is booked for. Hughie is doing almost as well as if he were a ragtime singer.

"The City of Yesterday" has been booked to play two weeks, commencing March 24, at the Olympia, Liverpool.

An interesting case is on the calendar to be heard some time this month. Jock Whiteford is suing the Variety Controlling Co. for spoiling his reputation as a vaudeville act by placing him first turn on one of its bills. Whiteford claims that first turn is too early for an act of his calibre. The managers dispute the calibre.

From time to time rumors slip out concerning the closing of the Tivoli for repairs. The latest one says the hall in the Strand will be partly demolished some time in April.

The Palace, Manchester, will close late in the spring for repairs costing $100,000. About three months will be the time required.

Bransby Williams has been carrying a ragtime drama, with rag melodies, around in his vest pocket for the past week or two trying to make up his mind to produce it. Bransby has already produced a successful one-man revue for himself, and even outside of this is a great producer.

When Ethel Levey was placed in the dramatic scene in the Hippodrome Revue it was meant to be pure burlesque. But Miss Levey in this bit brought herself to the notice of several legit managers for she has received many offers, the most persistent perhaps from Sutro. There is nothing definitely settled as to what Miss Levey will do after the Hipp Revue.

Baby Helen has been booked for the Moss Empires for next year by the Marinelli office.

Ida Phillips (Phillips Sisters) is engaged to be married to Seifes Sultana, who is a Persian prince. The "sister act" has been away from America for two years playing on the Continent and in South Africa.

Charles Bornhaupt, now of Brussels, was in town last week in search of talent for Luna Park, Brussels, for which he is booking vaudeville attractions. Bornhaupt expects to sail for the States in the summer.

33 Indians will be brought over here for a circus produced by Sarrasini in Dresden April 1. The Indian deal was put through by Billie Burke and the Marinelli office. The show will tour Europe. J. C. Miller of "101" Ranch will secure the red-skins.

Stoddard and Hynes are sailing for the States next week under interesting circumstances. Mr. and Mrs. Hynes expect an addition to the family and also want it to be an American, so they are travelling to Syracuse, N. Y., for this big event. (Lucky there is some place somebody likes less than Syracuse.)

Bertram Wallis, formerly a musical comedy actor, is working with five others now in a vaudeville act called The Musketeers. The turn is one of songs and comedy. Nelson Keys takes care of the comedy end. The men are all dressed as Musketeers and their voices are splendid. The comedy is fair. It is what generally makes musical comedy audiences laugh loudly. The act is good for an item on a bill, but it isn't framed strongly enough for a draw anywhere. The Musketeers are playing the Tivoli for a few weeks.

Archie Parnell, booking manager of the DeFrece Circuit, has for the third time in two and a half years received the congratulations of his friends on the arrival of a new Parnell. It is not known whether Archie intends framing for a Parnell ragtime octet or a championship football eleven, but he is some kid.



LAWRENCE JOHNSTON

The Morning Albertan, Calgary, Friday, February 21, 1913 (page 8, column 3), says: "A ventriloquist, Lawrence Johnston, follows with some exhibitions of his art which eclipse anything of the kind seen here for some time, and there have been some classy exponents of the art along this way within the last few months."

One of the Three Rascals threw himself out of joint last week doing his George Cohan dance. The act did not appear for one night on account of this.

Onaip, the piano mystery, will open in Glasgow at the Empire March 3, booked by Will Collins.

W. Buchanan Taylor (known mostly as "Buckie") has relinquished partly his connection with newspaper work and has been appointed managing director of the Vaudeville Booking Agency which he will immediately associate himself with. "Buckie" gained fame as a newspaper man, first in Manchester (where he wrote for years under the nom de plume of "Bayard" in the Sunday Chronicle). Later he moved to London where he has been for the past two years.

Fred Kitchen will make a start as his own boss Feb. 24 at the Hippodrome, Bedminster. When he opens there he will have in front of him $150,000 worth of booking, extending over a period of 120 weeks. The first sketch the comedian will place himself in will be entitled "Bungle's Luck."

The Ring, a boxing establishment, is to be torn down and a larger building put up shortly. At present Dick Burge, the once clever lightweight, runs fights in this place about three nights weekly. The new building will be built to accommodate a picture show besides a boxing arena.

Harry M. Vernon has a sketch in preparation of the American detective type in which James Carew will appear. Mr. Carew is the husband of Ellen Terry.

Jack De Frece, at present booking the Olympia, Glasgow, will also book for two other halls in Scotland. Names are at present withheld. Besides booking the Olympia, Mr. De Frece is a part proprietor.

FISCHER'S PARTY GETS AWAY.

The Majestic sailed last Saturday morning with all of the principals and choristers engaged for the new London Opera House revue. Most of them went aboard Friday night. With their friends, the boat held a jolly bunch.

Clifford C. Fischer was there, with his financial sponsor, E. A. V. Stanley, who came over here with the foreign agent. Fischer did most of the booking for the new venture.

Mr. Stanley is an Englishman, said to be worth $2,500,000, and a Master of the Hunt at home. He looked like money. Some Americans having business dealings with Messrs. Fischer and Stanley investigated Stanley's credit, receiving word he had 500,000 pounds in English coin.

As a slight token he was accustomed to mix with coin, just before leaving for the boat Friday afternoon Mr. Stanley ordered $400 worth of fruit from a Putnam Building dealer for the steamer.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance In or Around New York

Bud and Nellie Heim, Hammerstein's.
"The Squealer," Hammerstein's.
Hermine, Shone & Co., Bronx.
Max Welson Troupe, Bronx.
"Peter," Orpheum, Brooklyn.
Four Florimonds, Bushwick.
"The Song Birds," Colonial.
Johnny Stanley and Millership Sisters, Union Square.
Amy Butler and Boys, 5th Ave.
Muriel and Francis, 5th Ave.
Jas. Leonard and Co., 5th Ave.

Fay Templeton.
Songs.
18 Mins.; Full Stage.
Hammerstein's.

Once an artist—always; nevertheless it is once more emphasized that even artists must have material. To the accompaniment of a tremendous reception Fay Templeton appeared upon the stage of the Victoria Monday night shortly after 10 o'clock and in her famous widow's gown from Weber & Fields old music hall, sang "Fishing." In a brief monolog, consisting mainly of the phrase in both French and German "Isn't she large?" she leads up to the song "Though I'm Stouter Than I Have Been, Still I'm Thinner Than I Was," finishing it with comedy trills and high notes, a contrast to her rich contralto tones, which she makes use of immediately afterward with one verse of "Poor Little Buttercup." Here a change of costume is resorted to for "So Long Mary" from "45 Minutes from Broadway," in which she employs five boys and five girls to go through the same "business" as was done in the show. There were persistent demands for an encore and her most famous ditty from Weber & Fields—"Rosey Posey"—came in for a single verse. Somehow or other, the whole thing simmered at the finish. Miss Templeton was not accorded the full homage due so great an old-time favorite—and artist. *Jolo.*

Chung Hwa Comedy Four.
Chinese Quartet (Songs).
One.
Fifth Avenue.

The four Chinese boys get over about equally, on singing and comedy. One of the quartet is a comedian. Three speak very good English. They came from the Coast and probably spent some of their youth in school out there. The boys are much better and more civilized looking than the Chinamen met with on the eastern streets. Perhaps at home they are of the upper strata. First garbed in native dress, they afterward change to American clothes, minus all "pigtails" or paper packages. On appearance one could almost say a couple were Indian boys, another a Jap with only one genuine Chinaman, but it is said they are real Chinese without a doubt. Anyhow they do a nice little singing act by itself and are protected in their nationality for success in vaudeville. But where they picked up all the showmanship of jockeying for bows, which they secure, is a mystery. If these boys have the aptitude for that, China needs native sons of their stamp. *Sime.*

Owen McGiveney.
"Bill Sykes" (Protean).
21 Mins.; Full Stage (Special Set).
Colonial.

Owen McGiveney's protean production of the familiar Dickens' story of "Oliver Twist" was reviewed in VARIETY last August, when McGiveney made his initial American appearance at the Majestic, Chicago. This week the young English actor is showing for the first time in New York. For some unexplained reason or other he was allowed to slip into New York unheralded, unannounced and with very little billing. For probably the same identical reason he was sandwiched into a bill at the Colonial, which is headlined by a diving seal. However, the apparent handicaps were without avail, for McGiveney landed with the same wallop in New York he did in Chicago, and his Chicago opening developed into quite an important event. McGiveney could have followed the picture of the King's funeral and shared the stage with the diving seal, and the result would have been just the same. In "Bill Sykes" McGiveney introduces five characters, his two strongest being Nancy and Bill. To offset the tension, he trots in the Artful Dodger with a comedy bit. The story is too well known to stand repeating, but one could ramble on for hours about his changes which seem almost too fast to be true. During his brief stay in America McGiveney has accumulated a few new ideas of stage craft. At one time after an exit he has some one behind the set protrude an arm from the room within, while he is going through speed to another character. The arm is jerked back just in time to allow him to enter from the other side. It's a good legitimate piece of deception and brands McGiveney as a student. The same idea is worked in another way during a later change. "Bill Sykes" is surrounded with a heavy set depicting the garret of the Sykes home. The story ends with the murder of Nancy and Bill's escape. Every character is excellently portrayed, the actor having exceptionally good control over his voice. Now that McGiveney has been tried and found worthy, he will probably remain here for awhile. He should, for the powers that control American vaudeville very seldom locate a McGiveney for importation. He looks in New York exactly as he did in Chicago, the best of his kind ever brought over. He was easily the big number on the Colonial 12-act program Monday. *Wynn.*

Mijares.
Wire Walker.
5 Mins.; Full Stage.
Fifth Avenue.

Mijares last appeared in New York the week ending March 9, 1909, with Ringling Brothers Circus at the Madison Square Garden. The review printed under New Acts in VARIETY of that date still applies. As a balancer on the wire, tight or slack, he is a marvel. *Sime.*

Alexander Carr and Co. (2)
"Diversion."
29 Mins.; Full Stage (Interior).
Palace, Chicago.

Alexander Carr, late of "Louisiana Lou" and a favorite in Chicago for some time back, opened at the Palace Monday afternoon before a nearly capacity audience. The talking pictures are generally given credit for drawing much of the business but there seems to be no doubt Carr had something to do with the large outturn. The comedian who has always been identified with character work is endeavoring to get away from his Hebrew and is doing sort of a light comedian. The idea of the piece which simply serves to introduce Carr in songs or songreadings is very neat. The star plays himself in the skit, a popular actor who is never overlooked when a party of any description is in order. Having taken to writing music he decides to spend a quiet evening at home. His valet announces a friend who enters and tries to induce the star to go over to the Hotel Sherman, where a little party is in progress; Carr demurs and tells why a man should not waste his life in all night sessions, etc. The talk is bright and entertaining and very well handled although it might be quickened just a trifle. The conversation leads into a song which is one of the best numbers vaudeville has heard in many a day. It is a satire on songwriters who have stolen Mendelssohn's "Spring Song" and have written hits around it. It carries the air of the "Spring Song" and introduces a few bars of eight or ten popular numbers that have been direct steals. The number is a gem and so strong it doesn't appear as though it should be given first although a good arrangement would be a difficult matter to lay out. "Snooky Okums," "Belle of the Ghetto" (a number with which Carr has become identified) and "Since I Lost You," were the other songs all introduced during the dialogue. Walter Blaufauss, director of the orchestra at the College Inn, is leading the orchestra for Carr. Walter is certainly there. He adds to the general classiness of the act and also makes the orchestra sound like a new organization. Carr has a good vehicle for vaudeville. The act Monday afternoon was played for the first time. By the end of the week with the necessary six or seven minutes cut, it should be in capital shape. If the comedian wishes to continue in vaudeville he need look no further than his present offering. *Dash.*

Dolly Julian.
Equestrienne.
5 Mins.; Full Stage.
Wonderland.

Woman in red tights, on dapple horse, goes through a bareback riding act in a circus ring, consisting of jumping over streamers, ground somersaults, jumping to horse's back while he is whirling around, collie dog jumping to horse's back and off, etc. Old style circus act. *Jolo.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres

Lillian Russell and Kinemacolor—Fulton (March 3).
"The American Maid" (Louise Gunning)—Broadway (March 3).
"The Ghost Breaker" (H. B. Warner)—Lyceum (March 3).
"The Painted Woman"—Playhouse (March 6).

May Tully Players (4).
"The Culprit" (Dramatic).
20 Mins.; Three (Interior).
Union Square.

May Tully is not in "The Culprit." Her name simply appears on the program as sponsor for the act. "The Culprit" is strictly dramatic. Much of the action may have been suggested by magazine stories of the current year. For instance the extinguishing of the lights and the disappearance of a money envelope from an open safe with the four members of the whist party under suspicion by the host recalls the big moment of "The Sixty First Second," a serial now running in McClure's. One Mr. Duryea (Geo. B. Miller) is entertaining Mr. Caryl (Geo. Kling) and wife (Fay Browning) at whist with the stakes pretty high for a small-time game. The Caryls have brought Mr. Savary (Arthur Hull) along who also takes a hand. The game ends with Duryea a big winner. The Caryls, counting up, find the winnings of one almost offsets the losing of the other. Savary, after paying several hundred, is still short $1,247. He declares he can't pay it nor can he give a note. Duryea is furious and berates him soundly. Mrs. Caryl says she and her husband will make Savary's debt good as they were responsible for his presence there. Duryea has $2,500 in an envelope in his safe which Caryl knows is there as the men have had previous dealings, Duryea having blackmailed him. As the guests are getting their wraps Duryea turns out the lights. Forms move quickly about. Duryea demands to know who's at the safe, orders everybody to remain in sight and again flashes the electrics, Savary's on the couch, Mrs. Caryl standing nearby with her cloak on while Caryl is at the opposite side of the room. Duryea accuses them all and then points out why Caryl should be the guilty one. Caryl acknowledges the theft. Savary then exposes Duryea (who is the real thief) and says he's a detective whom Mrs. Caryl has hired to trap Duryea. After Duryea's full hand is shown, Savary applies the nips and phones for the wagon. The act made an impression and held close attention. There's a lot of useless explanatory dialog. Miss Tully's company did fairly well, yet the complete cast was not up to full measure. In the dark scene electric torches are used but their presence is not explained. A number of slips did not disconcert the audience. It's an act worth seeing once. *Mark.*

Dainty Marie.
Songs, Talk and Rings.
22 Mins.; One (8); Full Stage (22) (Special Drop).
Hammerstein's.

Isn't it a pity that some folks, with sufficient native talent to make good without resorting to "blue" stuff, are compelled, through association, to sink to a level that is pathetic, if not degrading.

Dainty Marie, who is said to be Mabel Meeker, at one time with "The Midnight Sons" at the Broadway, has been recruited from burlesque for a week at Hammerstein's. She must rejoin her burlesque troupe at Cleveland next Monday, otherwise Willie Hammerstein would hold her over. Emerging from the folds of a green velvet drop in "one" Marie, clad in Quaker dress, sings a simple country girl song, (Lucy Weston's "Keep Your Feet Together") with a number of suggestive catch lines. Second song is in boy's dress suit, in which she deepens her voice and announces "And Now I'm Cousin John." The gist of this lyric is suggestive also. The velvet drop is raised and Marie is disclosed in full white fleshings in "physical culture" poses on a pedestal. This she follows by a few toe steps, cartwheels, somersaults and contortions, all well done. Then comes a ring act, during which she sings, talks and whistles. She says to the audience: "If I should fall, would you catch me?" Plant replies: "Yes, I'll take you home." Which nicely places the come-back: "That's awfully nice, but I'm not the 'falling' kind." She concludes with good posing in various attitudes on a perpendicular rope. Everything Marie does is so genuinely meritorious that it is ridiculous to believe it necessary to resort to the "blue" talk. And at the matinee Marie did a raw and crude bit of undressing that gave her billing of "Dainty" the most awful wallop "Dainty" ever received. *Jolo.*

Cullen Brothers.
Singing and Dancing.
7 Mins.; One.
Hammerstein's.

Another team of young men steppers, opening with a brief song and eccentric dancing, then the inevitable "scarecrow" dance, finishing with wooden shoe work. About on a par with most of the others in the line. *Jolo.*

Jock Mills.
Songs and Talk.
14 Mins.; One.
American Roof.

Jock Mills says William Morris brought him over to this country, and that Harry Lauder receives $5,000 a week, while he only gets $1,000. There was some other jokes Mr. Mills told on the American Roof, but the audience wouldn't believe them, so Mr. Mills might just as well stop talking in his act. Jock sang three songs. Had he left the first one out, it would have been preferable, for the final two were quite good, the Suffragette number particularly. "No. 2" on the bill left him rather high, but Jack can get over on the small time. If he will build his turn up with all songs, he may get along nicely. *Sime.*

Mrs. Louis James & Co. (2).
"Holding a Husband (Comedy).
18 Mins.; Full Stage (Drawing Room)
Alhambra.

"A triangular comedy by Arthur Hopkins," is the terse description on the program of a rather amusing playlet of polite comedy complexion with an occasional leaning toward farce. The story is quietly told—indeed rather too quietly, for there is little action involved, but the play of "wise" humor is swift and interesting. The cast includes three people, two women and a man, and the whole sketch is made up of conversation among the trio. The women scarcely move during the 18 minutes, and the man supplies all the movement by short dashes back and forth across the stage. The interest arises from the character relations developed. One James Kendall (Ellwood Bostwick) who is married, amuses himself by a violent flirtation with Carolyn Hall, a visitor in his home. He is in love with his wife, but imagines himself madly enamoured of Carolyn. They plan an elopement and are caught by the wife (Mrs. James) while in an embrace. The wife takes the matter coolly and pretends to fall in with the couple's plans. Such an attitude shocks the husband into the realization of his love for the wife and a reconciliation is immediately effected. The story is accomplished with a capital by-play of witty dialog and the basic situation is extremely amusing. If there is any weakness in the offering it is the fact that the humor is a bit quiet and keen for universal appreciation by vaudeville audiences in the mass. The Alhambra audience received it with attention and laughed heartily at its bright points. *Rush.*

Seven Bracks.
"Risley" Act.
14 Mins.; One.
Alhambra.

The Seven Bracks substituted on the Alhambra bill for Eddie Leonard and Mabel Russell, who retired on account of illness. They have an acrobatic specialty second to none that has appeared in the United States. The series of feats performed by the seven men is one startling surprise after another. The septet, all splendidly proportioned, good looking men, dress in a distinctive costume, an original adaptation of full tights. They are salmon in color and trimmed with a black stripe down the side of the leg and black braid trimming over a breast pocket. A linen collar and black tie complete the dress. One trick will serve as a sample of their routine. Two "Risley" jugglers lie in cradles facing in the same direction. The first throws one of the workers into a sitting position on the feet of the other. In turn he throws three more men from a somersault into a sitting position on the lap of the first man. The second pedal juggler then throws all four men through a somersault to the mat without disturbing the alignment. Another is the pinwheel trick first shown over here by the Joe Boganny troupe. Besides the "Risley" work, the seven workers are capital tumblers, and keep the stage alive with motion, with fast, graceful routines of ground tumbling, all of it worked in the best of gymnastic style. The Seven Bracks can take feature position on the best bills of the big time and make good. They created a young riot at the Alhambra second after intermission. The act has appeared at the Hippodrome. *Rush.*

Wilson Brothers (2).
"Go Out" (Songs and Talk).
One.
Fifth Avenue.

There is an acrobatic team called the Wilson Bros. The turn at the Fifth Avenue this week is from the west. Their surnames are Frank and Joe. German comedians, without facial adornment excepting heavy make ups, the Wilson Brothers seem to possess that something that gets them over regardless of material. About two or three years ago, at the Kedzie, a big small timer on the West Side of Chicago, these same Wilson Brothers really knocked them off the seats. A howl such as they created in that theatre had never been heard before. They nearly did as well at the Fifth Avenue Monday night, before a crowded house that paid all the way from one dollar down to see the only performance of the evening. (Kedzie gives two shows nightly.) The title of the act is "Go Out," a catch phrase used by the heavyweight comedian. Each time upon hearing a laugh, he says, "You go out" or "Go out" (or "oud"). This seemed to be excruciatingly funny to the vaudeville patrons of the Fifth Avenue. When the comedian, pointing out in the orchestra, remarked "I know you, Laura Lutz," the house yelled. It was the same remark that emptied the seats through people laughing themselves weak at the Kedzie. But for New York's big time, the Wilson Brothers are not there yet. They need better talk and more modern pop songs. Still singing "Mysterious Rag" may give the idea of how far out of the stream they have been swimming. The trouble with the Wilson boys may be that they have come east with their western act. *Sime.*

Two Jonleys.
Equilibrists.
8 Mins.; Full Stage.
Colonial.

The Jonleys were selected to open the Colonial show this week in a routine of equilibrism that surpasses with ease anything of its kind seen hereabouts this season. They have original ideas and do little stalling. The turn differs from the conventional two-man act of this nature, any one of their several tricks being sufficiently strong to be used for a feature. The finish and best thing offered was a head-to-head trick with a bar between, the understander carrying his partner up and down a flight of steps. The same thing was done with a chair between. It's a thriller and served to bring the men over to a big hit. They work fast, walking to music between tricks. The Jonleys are strong enough to fit the other end of any big time bill, and with a little printer's ink spread the right way might eventually find themselves working in the center of a big time show. *Wynn.*

Edith Clifford.
Songs.
12 Mins.; One.
American Roof.

Edith Clifford is a "single" once again. Monday night at the American she cleaned up the show in the next to closing position. It's the first time in some weeks that spot there has been ably taken care of. A marked improvement in bearing, dress and work may be noted now, since Miss Clifford dallied with the big time for a while as a part of a two-act, with Harry Tighe the other half. But somehow the temporary elevation has not added to the personal charm of the girl from the days when she was a single with blue songs. The blueness has gone. In its place are mostly Yiddish numbers. Perhaps Miss Clifford has grown too dressy, or it may be she changed her style of head-dress and with that altered her appearance. Whatever it may be, Edith might throw those two wavy question marks sticking out of her hair into the ash can, although the ornaments probably interested the women of the small time audience. Opening with a "Bamboozle" song, she then gave "The Yiddish Cabaret," a mixed number for the third (one verse Irish and one Yiddish), closing with "I Want to Dance." The centre two songs may be restricted. Neither had been heard before. No one has anything on Edith Clifford singing a Yiddish song. And no one has anything on her in taking bows. The latter was probably picked up on the big time also. With the act at the American she is a small time feature turn. If Miss Clifford wants to make the big time (something she can and should do), stronger material in selections will land her there. She might divide the numbers between Yiddish and Irish, leaving all straight and other character songs alone, unless running across a corking comic lyric. But corking comic lyrics are not around, loose to be run over. *Sime.*

Alice Hollander.
Songs.
14 Mins.; One.
Alhambra.

Miss Hollander does not lack impressive billing. "Europe's Royal Court Favorite, having sung by request before King Edward VII, King George V, King of Spain, Czar of Russia, Duke of Connaught, and also toured in concerts with Paderewski, Kubelik, Caruso and Patti," says the program. And all this for a rather light concert number. The Alhambra audience Tuesday night declined to trail with European royalty with any showing of enthusiasm. Miss Hollander has some very sweet, round notes in the lower register, but her three numbers were not picked to exploit her contralto voice. She opened with a rather pretty ballad, sang "I Hear You Calling Me" and finished with "Annie Laurie." There was just enough applause to warrant two bows and then Miss Hollander departed from there. *Rush.*

WIDOW BY PROXY

May Irwin scored a success at George M. Cohan's theatre Monday evening in a new farcical comedy by Catherine Chisholm Cushing. This result is to be ascribed entirely to Miss Irwin and those little arts of spontaneous humor which have gathered to her a host of grateful friends, grateful because the blonde and ample comedienne has these many years been following her mission of brightening an all too dull and weary theatrical world.

"Widow by Proxy" is a tenuous affair. It must have been a dull auditor who failed to pierce its transparencies from the first. Such of humor as was contained in its lines and situations was obvious and labored even to the limit of atrocious puns, but the late "Mrs. Black" triumphed over all handicaps. There were moments in the first act when the halting, stuttering play outweighed with its crudeness, the most heroic efforts of the star, and for a while the issue hung in the balance.

Miss Irwin in this emergency was forced to a bit of buffoonery, a sailor's hornpipe, that lightened the interval and bridged over a dangerous spot.

In the second act (there are three) the proceedings brightened up and from then to the last curtain the laughter was real. It was not at first the easiest thing in the world to reconcile Miss Irwin to the role of a bachelor girl. And there seemed some incongruity in her name of Gloria Gray, which does not suggest the unctuous May either in front elevation, horizontal cross-section or ground plan. Only a lady playwright could have selected so inept a moniker. But when Gloria, in her self-assumed role of the widow of a Boston blue book notable, plunged herself in a paroxysm of tears, all such bothersome details were forgotten.

Gloria (Miss Irwin) undertakes on behalf of an invalid woman friend to impersonate her in order to collect a legacy which the friend is too proud to demand from the Boston Back Bay relatives of her late husband, two spinsters who had refused to receive her on the score of her unpretentious family tree. Gloria goes to the home of the spinster aunts determined to win her way into their regard, or club them into submission. Anyone who has ever seen the breezy May will immediately perceive the possibilities. Gloria falls in love with Capt. Pennington (Orlando Daly), a nephew of the maiden aunts. Just as the spurious "widow" and the Captain bring their romance to a climax, the supposedly dead husband appears on the scene, a stage device more useful than ingenious. Third act straightens out the complications.

Unhappily Miss Irwin has no swinging "coon" songs. In the second act she devotes some ten minutes to warbling at the piano, one capital comic number, "She Was Sweet Sixteen When Lincoln Was President," the published comic song, "Don't Leave Your Wife Alone" and a sentimental ballad. This latter was given a funny twist by reason of the situation which introduced it, and some effective byplay, but Miss Irwin's forte is not sentimental ballads.

Eight other principals are concerned. Alice Johnson in the role of a dunning dressmaker wore two startling gowns.

Rush.

BIG REVIEW

There isn't much change in Henry P. Dixon's "Big Review" from previous seasons, but that does not affect the performance nor attendance. The Casino, Brooklyn, last Friday afternoon, held nearly a capacity audience with orchestra seats as high as fifty cents. It was a very pleasant afternoon, not "good show weather."

There are three big items surrounding "The Big Review" that no show on either Wheel can claim altogether. They are a performance as clean as a whistle, thoroughly enjoyable, and the best casted burlesque show that has ever played New York City. The last is not the least. It means something to see a well balanced group of players in burlesque with two featured principals. That is why "The Big Review" can repeat its pieces of other seasons, including "imitations" (even at this late day) and do the business.

The story winds around the robbery of the post office and the rain coat. Carrying out the theme are Francis Bradon, who does an excellent repressed ham actor; Charles Saxton as the fop Englishman (he can give cards and spades to a whole lot of the same type in the legit); Florence Brook, with a bit as a souse that is worth while all by itself; George Howard, a real rube; George Saunders, as the Sheriff, who doesn't b'gosh all over the stage and Harry Lorraine in a sort of grouchy villainous role that he makes cringing, stealthy and almost repulsive.

It isn't often a reviewer can go down the program of a burlesque entertainment and find them running that way. In addition to these are Frankie Heath and Harry Le Van. That the women of the show do not compare with the men may be attributed to Miss Heath filling all needs. She's a pretty clean wholesome young woman, doesn't wear tights nor French soubret gowns, but is a likeable girl.

Le Van is a fortunate boy. He has ability and personality. Either is sufficient. When Le Van is working both, he has but to make a move or speak for laughs. Le Van comes under the classification of a good performer. His points are made without fighting with himself, the remainder of the company or the audience.

A bit on "The Girl from the Golden West" was nicely handled by Miss Heath and Mr. Bradon as the principals. Mr. Bradon followed E. J. Connolly rather closely in make up and did very well, while Miss Heath could be said to have proven herself competent to rise to something better than burlesque can ever tender her.

Among the other women as principals were Clara Devine, not paying enough attention to her work to even watch her makeup; Evelyn Knowles, who may have been a chorus girl last season, and Ada Berkely, stepping in for a minor part. The choristers are plenty, fat, chunky, mostly all of the pony size, and not so fair, but they work well.

Mr. Dixon has a good show in "The Big Review," better this year than last and a genuine credit to the Western Wheel and burlesque. A few more shows like it would chase all the dirt off the Wheel circuits.

Sime.

MARIE DRESSLER SHOW

If Marie Dressler contemplates a road tour with her own company of players, there will have to be some large and immediate changes to insure any degree of success for the venture. Her present aggregation, while apparently passable individually, doesn't look so good collectively. The arrangement has been badly constructed, lack of scenery, poor stage arrangement, etc., giving the performance an amateurish polish that doesn't speak well for the future.

As presented at the West End this week the Dressler Players have but one or two redeeming features, the strongest being the star herself. It was Miss Dressler who pulled the evening out of the gloom when it began to look impossible. Her single specialty of three numbers, one a burlesque recitation, was the big hit of the show, and then near the finale she jumped into the breach with Jeff De Angelis and with a burlesque on "Camille" carried the comedy honors off without an effort.

Otherwise there is fittle to be said about the show. With the exception of "All At Sea" the comedy vehicle offered by De Angelis, the bill was given in the same set. This took the edge away from the individual numbers and for a small fee could have been remedied.

De Angelis is supported this time by a picked company of players. During his vaudeville tour the sketch was never considered a possibility and with his present cast it looks worse. Arthur Row as the captain of the boat was badly cast. Mina Schall was the bright spot of the act, but there is such a small spot of brightness in "All At Sea" that Miss Schall was almost invisible. A few scattered laughs resulted from the hokum routine, but on the whole it suffered a painless death.

Frederick Hastings opened the program in "one" with a few operatic numbers. A full stage act should have started the ball rolling. Hastings, an accomplished and talented baritone, made a mild impression.

Mme. Yorska, supported by Robert Drouet, Miss Dressler and a company offered two acts from "Camille." Poor stage setting handicapped it, although the small audience present got to an excited pitch. The same scene is used for both acts, one a gambling parlor and the other Camille's boudoir. Aside from the three principals, the support was of the mediocre brand.

Weber and Wilson, credited with being the originators of the "Texas Tommy Dance" were a very bright spot on the program, their routine calling for applause aplenty. Miss Wilson is pretty as well as being a nimble stepper. They also scored in "The Symposium of Terpsichore," a series of dances from the period of Greek posing to the present day rag. M'lle Tancita who interpreted the Spanish dance in this number left a favorable impression also.

Mary Desmond, direct from Covent Garden, a contralto of pleasing appearance and personality, kept things moving during her stay and was encored for three extra numbers.

An annoying feature was the back stage peepers who succeeded in keeping the audience's attention from those on the stage. The blue cyclorama drop is a mistake. The usual stage dressing is preferable and would help the Dressler show considerably.

Business was discouraging early in the week and helped put a damper on an otherwise chilly show, which could be strengthened with proper attention and doctoring and possibly developed into a winner, although Miss Dressler, as a star attraction, is admittedly a drawing card, more so on the road than in the suburbs of New York on a week stand.

Wynn.

HAMMERSTEIN'S.

(Estimated Cost of Show, $5,500.)

Fay Templeton, the $2,500 headliner at Hammerstein's this week, is not the sensation looked for and confidently expected. She is undoubtedly a "draw," but Monday night's house was not capacity. It's a pity that the once popular favorite should be so readily passed up by those who worshipped her in the old Weber & Fields days and for a generation prior to that. The only one around the house of "the old crowd" was Edgar Smith, who came in with Lee Shubert to give her a welcome.

Of course the regulars accorded her a reception, but had so popular an artiste occupied a similar position in a London music hall the house would have been filled with dress-suited Johnnies yelling "bravos" at the top of their voices. Miss Templeton's turn is under New Acts as is also Dainty Marie, a clever little woman.

It was an oddly "cold" and unresponsive house, not at all inclined to applause. The greatest sufferer from this lack of enthusiasm was Cliff Gordon, on in fifth position, with an almost entirely new routine of stories. He had the first whack at the comedy, but is not yet easy with the new monolog and stumbled occasionally.

Cullen Brothers, dancers (New Acts) opened, followed by Musical Johnstons, xylophonists, who scored with a lively medley of 1913 popular songs. Adonis, contortionist, and his dog assistant, with a fine setting, did well, as did also the Primrose Four. "1,000 Pounds of Harmony" is ideal billing for this quartet of heavyweight singers.

Kenny, Nobody and Platt, opening the second half, were the first big comedy hit, going very strong with their sidewalk conversation and coon singing. Joe Jackson had the audience screaming with laughter over his incomparable comedy pantomiming, overplaying a bit at the finish. It is so very easy to overdo that kind of a turn. Smith, Voelk and Cronin, rathskeller trio, were not strong enough for the spot. They should have changed places with Gordon, which would have been better for both. A ballad in the centre of a rathskeller turn at that hour, unless by a very well known trio, has a tendency to slow things up entirely too much.

French and Eis, with their "Dance of Fortune," drove the audience out by the hundreds, leaving it very hard for the Heyn Brothers, equilibrists, who closed at 11.05. It was a short show for Hammerstein's, beginning at 8.15.

Jolo.

QUEENS OF PARIS

Jacobs & Jermon's "Queens of Paris" is just one of those old fashioned 20th Century burlesque shows that occasionally flash up along the wheel despite the certified statements of universal reformation, etc., but at that, it's a good show.

The comedians commede according to their own ideas and incidentally do very well. Occasionally they walked into a snag, but the ever-ready art picture was thrown into the breech and with a tighted chorister of good form and pretty face inside a gilded frame, what burlesque patron could feel dissatisfied? There is much "art" in "The Queens of Paris," too much in fact.

The opener is called "We-Us and Co.," and the scene is laid in Paris, where ninety per cent. of all burlesque stories are centered, for Paris is generally coupled with the risque, and there is plenty of the latter in "The Queens of Paris." What suggestiveness the piece contains is fairly well handled however and might be classed as "ginger" by a generous checker.

There are three male principals in the cast, every one a good one and thoroughly capable. Harry I. Kolker heads and proved worthy of the selection, but Harry Morton in an Irish role managed to squeeze more comedy out of his part than both Kolker and A. K. Hall together. Hall was the third, the eccentric chap, whose dancing gathered its usual amount of applause.

Klara Hendrix, Alice Maud Poole, Ada Ayres and Pam Lawrence were the female principals, none overburdened with work. Miss Hendrix does not seem to go ahead any, but during her Columbia engagement last week she was slightly handicapped with a cold. The others held down unimportant parts to satisfaction.

The olio is the weakest part of the show. Al K. Hall was selected for opening spot, something difficult for an act of his kind. He talked through his routine with no results, the dancing holding him up.

Sig and Edyth Franz with their familiar unicycle offering have a poor idea of time limit. They do some good things, but spoil early results by an overdose. Evans and Lawrence (principally Lawrence) hold the banner spot. With the conventional song and dance offering they held up their end nicely. The girl is pretty, dances gracefully and makes a good appearance. The chap is valuable for the contrast he creates.

June Mills closed the ordeal with a ragtime specialty. Formerly a big time vaudevillienne (Besnah and Miller) she has all the earmarks of the seasoned professional and takes advantage of every opening. Her vaudeville experience makes her a sure thing for a show of this kind. Her specialty was quite the best thing in the show.

The costuming is of the average, nothing flashy nor approaching class. It jibes nicely with the show in general. *Wynn.*

FIFTH AVENUE.

(Estimated Cost of Show, $3,100.)

The Fifth Avenue had a hard program of 12 acts to handle Monday. Shifting around at night failed to help it much, for the bill was too short of comedy. Dooley and Sales were taken out of the "No. 3" spot and placed next to closing in the evening performance, where they did very big. All the acts moved up one or around, excepting Gus Edwards' "Kid Kabaret" which closed the performance.

The feature of the bill remained the Edison Talkers in pictures. An almost capacity house will probably be claimed for credit to the talkers, but it was rather the 12-acts that drew, and if signs count for anything, the Edwards turn brought in most of the people, who waited intact for it until 11 o'clock, the slow show winding up at 11.20.

Hardly any applause greeted the talkers. Edison's name when mentioned in the same opening speech as last week's picture had, received a few handclaps, but the second half of the film (quarrel scene from "Julius Caesar") passed through without noise. A whirring behind the sheet indicated a phonographic apparatus of some kind in close proximity to the screen, but not well placed, as the voices were distinctly off-side to the two figures. This talker is not different from others that have been shown (in private) as far as the general effect goes. Toward the finish of the film, the voices became guttural. They were always obviously mechanical. The house could not enthuse over any "novelty" that did not become apparent. After seeing the talkers the first time they amount to no more than the usual picture portion a vaudeville program always has. At the very best the Edison Talker is but an imperfect illusion of no extraordinary value to the stage.

The program was opened by the Ramsdell Trio, a boy and two girls who compose a pretty act, with toe dancing and "clothes" featured. It runs too long and the song by the young woman in purple might be dropped or placed earlier. Even so, however, opening the show wa wasting a nice turn. Cunningham and Marion comeded in acrobatics, closing nicely. Mijares (New Acts) gave a short but fast act on the wire. Lowe and Devere have gotten away from the customary two-boys-in-sack-suits dancing turns. They change three times, making character dances of their numbers. If they would stop talking and singing, the couple could go along much better. Especially they should not talk. Then came the Talkers and after, Wilson Brothers (New Acts).

"The Apple of Paris" with Minnie Amato held attention. It is a holding Parisian dance number. A second Gaby Deslys has been missed in Miss Amato. It would be worth while taking this girl off the stage for a year, sending her to Paris to study dress and style, then returning her under another name for a sensation.

Donovan and McDonald were placed early, to help the action, which they did. They have worked the Irish comedy act out very well, including make-ups, and with a "plant" for the finish, furnish laughs to the very end, besides sentiment that appeals to the native sons. Walter Law and Co. gave "The Seal of Silence." It's bringing the confessional before the footlights. The best thing in the sketch is the setting, and when a producer does as well as has been done with this, a ceiling might have been added to the Priest's study in the Parish house. Mr. Law and Yvonne Marvin are the real principals of the four players. Edwin Caldwell has an important role he fails to convince in. The piece seems strong enough in its revelations of the confessional to be termed sacrilegious and it is certainly not a wholesome lesson that says the Confessional will give absolution for murder. In the smaller towns the sketch might stir up considerable feeling. But why bring the church at all into a variety program whether the Catholic, Hebrew or that of any faith? *Sime.*

UNION SQUARE.

(Estimated Cost of Show, $3,250.)

If the new Edison talking pictures stay at the house long enough it's very likely the people will get so they can look at them without laughing. With the minstrel pictures relegated to the background and a "singing single" and a talkfest between two deep-voiced legits substituted, the synchronizing was much better and by the records running in closer harmony with the picture animation, the results were more pronounced.

It doesn't seem likely an audience will keep their eyes glued on the curtain and let that phonographic, grating sound keep everlastingly at it. It's bound to wear in time. Business continued good Monday. With all due credit to the Edison feature, E. F. Rogers has been giving them much entertainment at the Square.

The bill was varied. There was nothing great about the show and it ran provokingly slow at times. The Polzin Brothers did not show much ginger in the opening spot. They worked as though they hated the position, the audience and everybody around the place. Some of their tricks brought out some quick applause. Mollie and Nellie King also went along quietly until a "turkey trot" flash was made and the Square regulars demanded the encore. The three Keatons had too early a tough spot. No one realized that better than Young Man Joe and Old Boy Buster. Joe singled out a friend in the audience and kept his first name buzzing.

Albert G. Cutler did well with billiard shots. Reidy and Currier were "fifth." The most appreciated number was "Lola In My Gondola" which has not been done to death in that house. After "The Culprit" (New Acts) came the talk and sound pictures. The phonograph ran Truly Shattuck a close race but the finish was more even in the gabfest from "Julius Caesar."

The comedy laughs came fast and thick in the Murphy-Nichols act. Dolly Connoly and Percy Wenrich were next to closing and a hit. The sweet-voiced youth no longer sings alone. Maxim's Models closed. The lighting effects caused considerable applause. A pretty act all the way. They should close the show with the talking pictures. *Mark.*

COLONIAL.

(Estimated Cost of Show, $3,150).

The way the Colonial bill played Monday evening gave one the impression it was put together with a meat axe. The entire first section went the funeral route without an exception. This takes in Gallager and Fields and Carroll and Fields. The former were a howling hit in comparison to the others in that end, but for Ed Gallager and his "Battle of Bay Rum" it was something unusual. Gallager has picked a winner in Joe Fields, and with a few more weeks the comedy sketch will outshine its past records. Fields can work into his part a bit better and no doubt will.

The bill carries two acts new to New York: Owen McGiveney and The Jonleys (New Acts). McGiveney was placed in the second half, and with no apparent effort carried off all the evening's honors. The Jonleys opened the show.

Madge Maitland held second position and wisely left out her talk. She evidently realized her inability to overcome the handicap after the opening number. They wouldn't enthuse, so Madge didn't coax them. With four numbers, she evoked a little applause, but the Colonial is undoubtedly the most disastrous week she has played around the city.

Harry Gilfoil followed Miss Maitland with his "Baron Sands" character, using the entire stage. This is a reappearance for Gilfoil. He had lost the combination also, and except for an occasional giggle and a few hands far between, "Baron Sands" found little favor. Gilfoil retains his personality, and this engagement is no criterion to judge him by.

Carroll and Fields, a team that usually stops proceedings, warmed the house up when almost through and landed enough calls to warrant the rendition of one of the season's best ballads.

"Arcadia," pretentious and blessed with some good instrumental work by the company, not to mention the excellent work of the team who handled the numbers, was a sure thing, although the stragglers menaced them.

McKay and Cantwell, in a good spot near the finish, were their usual selves, the dancing alone guaranteeing their safety.

The Diving Seal, with the Three Travilla Brothers, headlined and closed the show. It's a novelty and creates comment, but hardly looks strong enough to feature a big time bill. The setting, too, might be improved. Pretentiously arranged and with a larger tank, it would look much better than it does at present. To close the bill with the headline was heady booking work, also.

The talking pictures "flivved" nicely, as expected. The announcement of last week was repeated. The quarrel scene from "Julius Caesar" was added. It's a poor convincer, the talk at times recording a squeaky sound, that led one to believe that the horn was on the bias when the record was manufactured. talkers should come stronger to warrant "a spot" on a big time bill. *Wynn.*

BILLS NEXT WEEK (March 3)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S-C" following name (usually "Empress") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph," Orpheum Circuit—"U. B. O.," United Booking Offices—"W. V. A.," Western Vaudeville Managers' Association (Chicago)—"S-C," Sullivan-Considine Circuit—"P," Pantages Circuit—"Loew," Marcus Loew Circuit—"Inter," Interstate Circuit (booking through W. V. A.)—"Bern," Freeman Bernstein (New York)—"Clan," James Clancy (New York)—"M," James C. Matthews (Chicago)—"Hod," Chas. E. Hodkins (Chicago)—"Tay," M. W. Taylor (Philadelphia)—"Craw," O. T. Crawford (St. Louis)—"Doy," Frank Q. Doyle (Chicago)—"Con," Consolidated Booking Offices (Miles, Sheedy, Moss & Brill, Cunningham & Flugelman Circuits).

New York
HAMMERSTEIN'S
(ubo)
Fay Templeton
Genaro & Bailey
Charlie Case
Bird Millman 3
"The Squealer"
Bison City 4
Bud & Nellie Helm
Sharp & Turek
Merlin
Nelson & Dean
Henry & Frank
The Deans
5TH AVE (ubo)
Robt T Haines Co
Frank Fogarty
Amy Butler & Boys
Lambert & Ball
The Braacks
Marsh Montgomery
Kirksmith Sis
Jas Leonard Co
Muriel & Francis
3 Keatons
Du Callion
Talking Pictures
COLONIAL (ubo)
"The Songbirds"
William H Thompson
Gould & Ashlyn
Talking Pictures
Mosher Hayes & M
Frozini
Leonard & Louie
(Others to fill)
UNION SQ (ubo)
Rush Ling Toy
Talking Pictures
Dooley & Sayles
Brown Harris & B
Stanley & Millerships
7 Bracks
Henry Horton Co
Linton & Lawrence
4 Londons
Bendix Players
Jas Dutton Co
ALHAMBRA (ubo)
Sidney Drew Co
Mile Amato Co
Penfold & Marshall
Ashley & Lee
McMahon & Chapelle
Wright & Dietrich
Kluting's Animals
Ellis Nowlan Co
Dooley's Minstrels
Marlo Trio
Talking Pictures
BRONX (ubo)
Hermine Shone Co
Rosalind Coghlan
Willard Simms Co
McKay & Cantwell
Thurber & Madison
Bertisch
Max Welson Troupe
Artie Mehlinger
Haydn Dunbar & H
Talking Pictures
WONDERLAND
(Full Week)
Kendall's Doll
Webb & Burns
May Yohe
Gordon & Desmond
Nina Payne
Robinson's Elephants
(One to fill)
AMERICAN (loew)
Rose Berry
"Rising Generation"
Guy Bartlett Trio
Middleton-Spell Co
Craig Overholt
Felix Adler
Geo Richards Co
The Lelands
2d half
Roeder & Lester
Willis Trio
Moffett-Clare Trio
The Stantons
Mr & Mrs P Fisher
Bandy & Fields
"Disillusioned"
Felix Adler
Reddington & Grant
SEVENTH AVENUE
(loew)
Capitola
"Fun Delicatessen"
Chas Gibbs
Johnson Howard & L
(Two to fill)
2d half
Mile Tina
Jerge & Hamilton
Josephine Sabel
Kathryn Chaloner Co
Clark & Verdi
Dixon Bros
YORKVILLE (low)
Willis Trio
Bandy & Fields
"Devil & Tom Walker"
Clayton -Drew Players
Josephine Sabel
Reddington & Grant
2d half
Wood's Dancing Dolls
Maurice Wood
Middleton-Spell Co
The Lelands
(Two to fill)
AVENUE "B" (loew)
Shaw & Lee
Jerge & Hamilton
Gertrude Van Dyck
American Comedy 4
The Stantons
Mile Tina
(One to fill)
2d half
Valentine's Dogs
Craig & Overholt
Marie Dorr
Guy Bartlett Trio
Wm F Powell Co
Violinsky
Mason Wilbur & J
DELANCEY (loew)
Anna Bernard
McDermott & Wallace
Watson's Farmyard
Marvello
"As It May Be"
Spiegel & Dunne
Weber Family
(One to fill)
2d half
Willard Hutchinson Co
Sandberg & Lee
G Molasso Co
Emma O'Neill
4 Rivers
(Three to fill)
NATIONAL (loew)
Lillian Doone Co
Hilton & Hughes
Moffett-Clare Trio
Marie Dorr
Eddie Herron Co
Ollivatti Troubadours
Sig & Edith Franz
2d half
Garden Trio
Helen Page Co
"Fun Delicatessen"
Nelson Waring
Leonard & Louis
(Two to fill
GREELEY (loew)
Valentine's Dogs
Kelly & Galvin
Violinsky
"Disillusioned"
Maurice Wood
Wood's Dancing Dolls
(Two to fill)
2d half
Corey & Riley
Marvello
Watson's Farmyard
American Comedy 4
Clayton-Drew Players
Chas Gibbs
Sig & Edith Franz
(One to fill)
LINCOLN (loew
La Wanna Trio
Sandberg & Lee
Kathryn Chaloner Co
"Village Choir"
Diving Dolphins
(One to fill)
2d half
McDermott & Wallace
"Gypsy Countess"
Eddie Herron Co
Harry Thomson
Diving Dolphins
(One to fill)
GRAND (loew)
Little Robert
Harrigan & Giles
Estelle Rose
Ed Jose Co
Arlington 4
Rawson & June
2d half
Hall & Hall
Abe Marks Co
Brown Delmere & B
Bloomquest Players
Norton & Earle
Barton & La Vera
MT. MORRIS (loew)
Corey & Roley
"His Father's Son
George Armstrong
Pringle & Allen
Norton & Earle
Anderson Trio
2d half
La Wanna Trio
The Kennedys
Wood Comedy 4
Alice Hanson Co
OWhite's Animals
(One to fill)
PLAZA (loew)
Anita
Brown Delmere & B
Richards & Montrose
Swan & Bambard
(One to fill)
2d half
Happy Stone
Schrodes & Chappelle
Hyman Adler Co
Sampson & Douglas
Rawson & June
Brooklyn.
ORPHEUM (ubo)
Amelia Bingham Co
Ben Deeley Co
Gallagher & Fields
Van & Schenck
Minnie Allen
Fleurette
Crouch & Welch
La Toy Bros
Peter
Talking Pictures
BUSHWICK (ubo)
Diving Seal
Connolly & Wenrich
Felix & Caire
Rube Dickerson
Macart & Bradford
"Court by Girls"
Rawls & Von Kaufman
Hickey Bros
4 Florimonds
Reisner & Gores
"Athletic Girls"
Talking Pictures
SHUBERT (loew)
Haywood Sisters
Garden Trio
Helen Page Co
Nelson Waring
G Molasso Co
5 Merry Youngsters
Leonard & Louis
Lawrence & Tanner
Piano Bugs
Harry Thomson
Mr & Mrs P Fisher
Emma O'Neill
Nason Wilbur & J
2d half
Haywood Sisters
Rose Berry
Anderson & Evans
"Village Choir"
Anderson & Goines
Bennett Sisters
(One to fill)
Alton, Pa.
HIPPODROME (wva)
Sherman & McNaughton
Earl Wilson Trio
2d half
Nichol Sisters
(One to fill)
Ann Arbor, Mich
MAJESTIC (wva)
3 Baltus Bros
Halligan & Sykes
Harry Hayward Co
Allman & Nevins
E J Moore Co
2d half
Heras Family
Hodge & Lowell
Joe Kettler Co
Jackson & Margaret McNamee

2d half
Kelly & Galvin
"His Father's Son"
Ollivatti Troubadours
Dan Mason Co
Capitola
Weber Family
(One to fill)
FULTON (loew)
Whyte Pelzer & W
"Gypsy Countess"
Wm F Powell Co
Anderson & Goines
Bennett Trio
(One to fill)
2d half
Gertrude Van Dyck
Brierre & King
"Devil & Tom Walker
George Armstrong
"Rising Generation"
(One to fill)
JONES (loew)
Happy Stone
Alice Hanson Co
Berzac's Circus
2d half
The Belfords
Bijou Russell
Maurice Samuels Co
LIBERTY (loew)
Hall & Hall
Livingston & Fields
Bloomquest Players
Alexander Great
(One to fill)
2d half
Grace Dixon
Harrigan & Giles
Ed Jose Co
Hurst Watts & H
Luola Blaisdell
COLUMBIA (loew)
Juggling Barretts
Bunny Gray
"Nerve"
Hurst Watts & H
Barton & La Vera
(One to fill)
2d Half
La Maize & Mack
Estelle Rose
3 Musketeers
Richards & Montrose
Great Rago
(One to fill)
BIJOU (loew)
Roeder & Lester
Atlantic City
SAVOY (ubo)
Irene Franklin
John P Wade Co
Van Hoven
Pen & Clous
Goldsmith & Hoppe
Brown & Newman
Delmore & Oneida
Baltimore.
VICTORIA (n-n)
Wilton & Merrick
Elliott & West
"Babes a la Carte"
Muller & Muller
Ethel Whitesides
Thompson's Horses
Battle Creek, Mich.
BIJOU (wva)
(Opens Sun. Mat.)
Brindamour
Cal Stewart
Quigg & Nickerson
Conolly Sis
The Levoles
Bay City, Mich.
BIJOU (wva)
(Opens Sun Mat.)
"Mother Goose Girls"
Thomas Potter Dunne
Brown & Barrow
Elcota
Aerial Macks
Billings, Mont.
ACME (sc)
(5-6)
The Tauberts
Black & White
"Mayor & Manicure"
3 Creighton Sis
"My Lady's Fan"
Boston
KEITH'S (ubo)
"Kid Kabaret"
Lillian Shaw
Murphy & Nichols
Herzog's Stallions
Primrose 4
Barto & Clark
Cortis & Florence
La Vier
Talking Pictures
ST JAMES (loew)
Bessie's Cockatoos
Johnson & Creed
Belmont & Harl
Merritt & Douglas
Howard Truesdell Co
Arthur Whitelaw
Edwards Bros
2d half
Belle & Mayo
Maglin Eddy & Roy
Mareena & Woods
"Help Wanted"
Jas F McDonald
La Pella Bros
(One to fill)
ORPHEUM (loew)
Belle & Mayo
Maglin Eddy & Roy
Mareena & Woods
"Help Wanted"
Jas F McDonald
La Pella Bros
(Two to fill)
2d half
Bessie's Cockatoos
Johnson & Creed
Belmont & Harl
Merritt & Douglas
Howard Truesdell Co
Arthur Whitelaw
Edwards Bros
(One to fill)
Brockton, Mass.
CITY (loew)
Braggaar Bros
Darcy & Williams
Estelle Wordette Co
2d half
Ellen & Dale
May Francis
Kelso & Leighton
Buffalo.
SHEA'S (ubo)
Selma Braatz
Rose City 4
Melody Maids
Valerie Bergere
Max's Circus
(Two to fill)
Butte.
EMPRESS (sc)
Clairmont Bros
Valentine Vox
La Vine Cimaron Trio
Marie Russell
"Diving Girls"
Calgary, Can.
EMPIRE (m)
(Open Thurs. Mat.)
La Graciosa
Grimm & Elliott
Devil Servant & M
Diamond & Beatrice
Donita & Co
Rizal & Atima
Cedar Rapids, Ia.
MAJESTIC (wva)
W B Patton Co
Klass & Bernie
3 Livingstons
Joe Cook
Ling & Long
Forester & Lloyd
2d half
Geo B Reno Co
Bell Boy Trio
Chas Burkhardt Co
Eva Prout
O C Falls
Lawler & Putier
Champaign, Ill.
WALKER OPERA
HOUSE (wva)
"Pet of Paddock"
2d half
Bessie Leonard
Edith Richardson Co
Joe Whitehead
Robt DeMont Trio
Chicago
MAJESTIC (orph)
Mayhew & Taylor
Ethel Green
Schichtl's Manikins
Adrienne Augarde Co
Bert Levy
Matthews & Alshayne
Edna Roland Co
Leo Carrillo
Talking Pictures
PALACE
Elizabeth Murray
Joe Welch
Florentine Singers
Ameta
McDevitt Kelly & L
4 Bards
Swor & Mack
Ramsdell Trip
Talking Pictures
EMPRESS (sc)
(Open Sun. Mat.)
Van Cleve D & P
Fred Elliott
Hal Stephens
Melody Monarchs
Moffatt-Le Reine Co
EMPRESS (sc)
(Halsted St.)
(Open Sun. Mat.)
3 Lorettas
Gertrude Gebest
Picchiani Troupe
Gaylord & Herron
Milt Arnsman
"Macy's Models"
Cincinnati
KEITH'S (ubo)
Lula Glaser
McConnell & Simpson
Phina & Picks
The Berrens
Mary Elizabeth
Barley's Dogs
Les Marco Belli
Talking Pictures
EMPRESS (sc)
(Open Sun. Mat.)
The Wheelers
Barnes & Robinson
John T Doyle Co
Willie Ritchie
Nathol Trio
Colorado Springs
(sc)
(6-8)
(Same bill as at Pueblo this issue)
Dallas.
MAJESTIC (inter)
Harry Beresford Co
Delno Troupe
3 Bremems
Jennings & Dorman
Chas Olcott
Whitfield & Ireland
May Addis
Danville, Ill.
LYRIC (wva)
"The Suffragettes"
2d half
Wentworth Vesta & T
Frank Elmore
Melnotte Twins
"Sorority Days"
Dayton, O.
COLONIAL (ubo)
Nell Fiske Co
3 O'Neill Sisters
3 Livingstons
Bimburg Marion & D
Gene Muller Trio
Bernivici Bros
Eli Dawson
Decatur, Ill.
EMPRESS (wva)
Frank Smith
"Sorority Days"
Bigelow, Campbell & Rayden
Gordon Bros & Bob
(One to fill)
2d half
Small & Small Sis
Bush & Shapiro
Capt Geo Auger
H T McConnell
Sutcliffe Troupe
Denver
ORPHEUM
"Eternal Waltz"
Merrill & Otto
Morris & Allen
4 Harveys
Work & Play
Daring Darts
EMPRESS (sc)
(Open Sun. Mat.)
The Bimbos
"Quaker Girls"
Ed & Min Foster
The Mozarts
John Neff
"Fun At Sea"
Des Moines.
ORPHEUM
Winona Winter
Hal Norcross Co
Kramer & Morton
Keane & White
Gen Pisano Co
Delmar & Delmar
Detroit
TEMPLE (ubo)
Elinore & Williams
W C Fields
Lyons & Yosco
Jack Kennedy Co
Marion Carson
Tom Dingle
Krags Trio
Rose & Ellis
BROADWAY (sc)
(Open Sun. Mat.)
Losee & Stirling
Creighton Bros
"Arm of the Law"
Shirley & Kessler
'Fun Boarding House"
Barrett & Earle
Dubuque, Ia.
MAJESTIC (wva)
Geo B Reno Co
Bell Boy Trio
Chas Burkhardt Co
Eva Prout
Lawler & Putier
O C Falls
2d half
W B Patton Co
Klass & Bernie
3 Livingstons
Joe Cook
Ling & Long
Forester & Lloyd
Erie, Pa.
COLONIAL (ubo)
Johnson's Dogs
Kitty Doner
Henry Hargraves Co
Al & F Steadman
Lutz Bros
Evansville, Ind.
NEW GRAND (wva)
Small & Small Sis
Alf Holt
Armstrong & Clark
Lucas & Fields
Asahi Japs
2d half
"The Suffragettes"
Fall River, Mass.
ACADEMY (loew)
The Kennedys
Clark & Verdi
Jimmie Britt
Kelso & Leighton
2d half
Braggaar Bros
5 Merry Youngsters
Jimmie Britt
(One to fill)
Flint, Mich.
BIJOU (wva)
(Opens Sun. Mat.)
Childs Hawaiians
DeNoyer & Danie
Nan Aker & Co
Rosalie Rose
McPhee & Hill
2d half
Jolly Wild Co
Ft. Wayne, Ind.
TEMPLE (wva)
Jane Courthope Co
Dolan & Lenharr
Kar-Mi
Harry Gilbert
3 Weston Sis
(One to fill)
Grand Rapids, Mich
COLUMBIA (ubo)
Clarice Vance
5 Piriscoffis
LeRoy Harvey Co
Burnham & Irwin
Robert & Robert
Matt Keefe
Paul Stephens Co
Hartford, Conn.
POLI'S (ubo)
Davis & Walker
Henry Brooks Co
Texas Tommy Dancers
Adler & Arline
Boganny Troupe
Mullen & Coogan
Yongman Family
Hoboken
LYRIC (loew)
Baby Gertrude
"The Decision"
Sampson & Douglas
Great Rago
(One to fill)
2d half
Bunny Gray
Hilton & Hughes
"A Cold Deal"
Johnson Howard & L
(One to fill)
NEW AMSTERDAM
Geo Murphy
Coate & Marguerite
Margo's Mannikins
Bernard & Lloyd
La Maize & Mack
2d half
Carney & Wagner
Baby Gertrude
"The Decision"
Lawrence & Tanner
Alexander Great
Jackson, Mich.
BIJOU (wva)
(Open Sun. Mat.)
Heras Family
Hodge & Lowell
Joe Kettler Co
Jackson & Margaret McNamee
2d half
3 Baltus Bros
Halligan & Sykes
Harry Hayward Co
Alman & Nevins
E J Moore Co
Kalamazoo, Mich.
MAJESTIC (wva)
"Military Girl'
2d half
Brindamour
Cal Stewart
Quigg & Nickerson
Connolly Sis
The Levoles
Kansas City.
EMPRESS (sc)
(Open Sun. Mat.)
Jacob's Dogs
Virginia Grant
Devore & Lewis
Pauline Fletcher Co
Don Carney
"Fun In Cabaret"
Lafayette, Ind.
FAMILY (wva)
Nichol Sis
"The Big Noise"
Reiff Bros
Lockhardt & Leddy
Rex Fox
2d half
Gordon Bros & Bob
Ed Latell
Conn, Downey & W
Hall & Gilfoy
Fred & Mae Waddell
Lansing, Mich.
BIJOU (wva)
(Opens Sun. Mat.)
Jolly Wild Co
2d half
Childs Hawaiians
DeNoyer & Daniel
Nan Aker & Co
Rosalie Rose
McPhee & Hill
La Porte, Ind.
PHOENIX (wva)
LaTell Bros
"Wonder Kettle"
2d half
Chio & Toko
Pistel & Cushing
Los Angeles
ORPHEUM
Bernhardt
Bartholomae Players
Josie Heather
Brenner & Ratcliffe
McMahon Diamond & Co
Cardosch
Lolo
EMPRESS (sc)
(Open Sun. Mat.)
Manning Sisters
Great Westin
De Land Carr Co
Lucille Savoy
Frances Clare Co
Patty Bros
PANTAGES (m)
Daisy Harcourt
Hipp & Napoleon
Gordon & Co
Beck & Henny
Del Baity & Jap
Louisville, Ky.
HOPKINS (m)
(Open Sun. Mat.)
Bedini's Horses
Klein Ott & N
Murray Bennett
Doria Opera Trio
Elsie Murphy
Kennedy & Mack
Milwaukee
EMPRESS (sc)
(Open Sun. Mat.)
Hoefler
Al Herman
Frank Stafford Co
Broughton Turner
Marina
Minneapolis.
UNIQUE (sc)
(Open Sun. Mat.)
Jere Sanford
Waterbury Brs & Tny
"Love Specialist"
Flying Danar
Boganny Troupe
Montreal.
ORPHEUM (ubo)
"The System"
Hoey & Lee
Franklyn Ardell Co
Caesar Nesi
Daivis Family
Chick Sales
(Two to fill)
Newark
PROCTOR'S (ubo)
Mrs Gene Hughes Co
Joe Jackson
Chung Hwa Comedy 4
Donovan & McDonald
Billy Conklin
Warren & Connelly
Bradshaw Bros
Watson's Farmyard
Barry & Mildred
Ioleen Sisters
(One to fill)
Newburgh, N. Y.
OPERA HOUSE
(loew)
Klein Bros
Anderson & Evans
Tighe & Prim
(One to fill)
2d half
Lillian Doone Co
Whyte Pelzer & W
"As It May Be"
Edith Clifford
Beth Stone Trio
New Orleans
ORPHEUM
Cecilia Loftus
Jack Wilson Trio
Owen Clark
Meredith & Snoozer
Keane & Holland
Ed Morton
Flying Martins
HIPPODROME
Tambo Duo
Johnson Bros
Count the First
Chase & St Felix Sis
Lambs Jugglings
(One to fill)
New Rochelle.
(loew)
Luola Blaisdell
"A Cold Deal"
(One to fill)
2d half
Spiegel & Dunne
Anna Bernard
(One to fill)
Oakland, Cal.
ORPHEUM
McCormick & Irving
Hal & Francis
Besson's Players
Edwards Ryan & T
The McGreeveys
Steiner Trio
Sig de La Cruz
Stone & Kalisz
PANTAGES' (m)
(Open Sun. Mat.)
Nellie Schmidy
4 Solis Bros
Tom Kelly
Dave Rafael Co
Phil La Toska
Valerie Sisters
Oklahoma City
FOLLY
Thos Ryan
Burt Johnson
Dean & Stevens
Mae & Lilly Burns
Robert Hall
Omaha.
ORPHEUM
"Napierkowski"
Trovato
Galloway & Kaufman
Bobkers Arabs
Ben Linn
Chas & Adel Wilson
Meehan's Dogs
Ottawa.
DOMINION (ubo)
Mabelle Adams Co
Zertho's Dogs
Hunting & Francis
Eddie Ross
Berg Bros
(Two to fill)

(Continued on page 26.)

ALHAMBRA.

(Cost of Show, Estimated, $3,400.)

Five dumb acts on an 11-act bill (three acrobatic, two involving a piano placed in "one" and only four disclosing any comedy) do not make for an effective bill. In respect to its lack of comedy this week's offering at the Alhambra is the worst sample of vaudeville booking that has come to the surface in a long time. There is not a single turn on the bill calculated to work up a solid volume of laughter. Linton and Lawrence were the best of the laugh getters, but they came along toward the end of the evening, when the chance to redeem had passed.

The arrangement was badly disturbed by the failure to appear of Eddie Leonard and Mabel Russell, due to illness. A little of Eddie's swinging coon warbling would have done wonders in brightening up the evening. In his place was substituted the Seven Bracks (New Acts). Dan Quinlan and Vic Richards were also absentees, and Tom Waters deputized. A shift was made, to bring Corelli and Gillette from first after intermission to "No. 5," changing places with Linton and Lawrence. It was not easy to see where this benefited the running of the show, except that it separated two acrobatic acts, the other being the Bracks.

The feature is Edward Davis with his allegory in blank verse, "The Kingdom of Destiny." It must have taken a good deal of courage for Mr. Davis to venture a sermon in flighty vaudeville, but the result has justified him. The playlet has a real poetic idea back of it and Mr. Davis and his players give it dignity.

Stuart and Keeley, man and woman, did a very ordinary singing and dancing act. Their hard shoe work is interesting, but the rest is scarcely worth while.

Mlle. Ma-Belle and eight coryphees have a Bacchanalian dance at the finish that earned the act return in applause. Tom Waters did nicely. They even laughed at his gag about spending a week on each of the Thousand Islands. The Ioleen Sisters opened with their wire and sharpshooting specialty and Lydia and Albino made a quiet closing number.

Mrs. Louis James and Co., and Alice Hollander, New Acts.

Rush.

125TH STREET.

It's wonderful what a difference a little attention on the part of the management will do for a house. Proctor's 125th Street was gradually "going back" this season. Suddenly a campaign of booming was started, all Harlem was billed with stands, an orchestra of five was substituted for the pianist, shows were improved, and now the theatre is back to its former successful career.

The big feature the last half of last week was "The Ragtime Laundry," a tabloid musical offering with a good "idea" for such an act, but not thoroughly worked out and with no scenic equipment. This and Harry Moore and Co., a comedy-dramalet, Four Oak Tree Girls, instrumental, and Frank Palmer, cartoonist, are under New Acts.

Also on the bill are Les Valadons, man and woman wire performers, with the woman, in addition to her own specialty, acting as comedy assistant to the man; Freeman and Freeman, a two-man singing, stepping and crossfire turn.

The whole atmosphere of the place seems to have undergone a change recently. The place doesn't look so gloomy. *Jolo.*

AMERICAN.

The bill the first half at the American held nothing to rave over, not even Edith Clifford in the next to closing spot (New Acts). The closing turn was the Weber Family, acrobats, four men and two girls. They did quite well.

The opening act was as well liked as anything else, excepting Miss Clifford, who ran away with the program and seemed at one time likely to hold up the show. The openers were the Juggling Millers, three boys, who work fast with clubs, throw hard and talk, after the style of Lynch and Zeller, while they are doing it. The Millers could have opened after intermission, instead of the Olivetti Troubadours, who held that position. The Olivettis play string instruments. The troupe consists of two men. They have played about before. Earlier they would have been all right, but down too late and struggling to turn out ragtime on the instruments didn't do them nor the show any good.

The other turn in the final half was "Books," with the former Harry Tighe role played by William F. Powell. The piece is still a laugh maker for the small time, with its college and lively atmosphere. Mr. Powell goes through without snagging, though the role could stand some breezing up.

After the opening number of the bill proper (before the "ill." song affair happened) came Jock Mills, a Scotch singing comedian (New Act). Jock is trying out again. He had a go at vaudeville once before. The Scotchman looks better this time, and he did not give an imitation of Harry Lauder. "The Artist's Dream" is a singing bit, with a male singer doing the vocalizing, while Rialto (the only person mentioned on the billing) poses in a gilt frame. Miss Rialto had several poses, some exposing portions of her person, but no one was heard to object at that. Following the last "picture," the young man who sings and had fallen asleep meanwhile awoke to say "What a beautiful dream!" Then they both took a bow. It's not a bad turn at all for the early part of a small time show, but there should be no singing ahead of it.

A two-man act came fourth in Merritt and Douglas who talk, sing and dance, not much of each, but still plenty. Needing personality more than anything else, the couple might attempt to replace the loss with a written routine of talk that could carry along. Points were made, however, by the comedian and the turn did fairly well.

Closing the first half were Dan Mason and Co. in "The New Chauffeur," a return date at the American. The piece doesn't repeat overwell. Few appeared to recognize it on the Roof, though. Charlie Potsdam, the American manager, said it was a year since they were last there. But then Charlie said it was a good show. (You never know when Mr. Potsdam is kidding.)

The orchestra at the American (upstairs) is now eight pieces strong. A flute and trombone were added Monday. The music on the Roof has been much better the past two weeks. With a flute and trombone who can tell what the band may yet do. *Sime.*

WONDERLAND

The policy at Wonderland—or lack of it—is radically wrong. This refers to the theatre and the show now being offered there. It is a combination of two totally divergent classes of entertainment and hence, is neither fish nor flesh.

For the first half of this week there were six small time acts that would have no popular appeal to the better class of theatre-goers who would be attracted by the calibre of moving pictures being offered there. In addition to a good run of black and white film subjects, there is the "last word in pictures" (with apologies to the press agent), in the form of Kinemacolor pictures, both educational and dramatic in the selection of subjects, augmented by the first presentation in America of a most important and interesting foreign feature motion picture, in two parts, "Salome," containing a "cooch" dance.

These motion pictures should attract the best people in New York, who would, however, be bored by the calibre of vaudeville. They would doubtless be content with nothing but pictures, but if the management feels that there should be an occasional relief, let them expend the same amount of money for talent as now, but, instead of six small turns, would probably get better results with three acts of a higher grade. The acts are all right in their place, but "their place" is not on the same bill with colored films and feature reels.

Dolly Julian, equestrienne and Kendall Brothers, club jugglers (new acts). Mlle. Bertha, a violiniste, is an artist but of lyceum calibre. Hobart and Allen, in a talking and singing act, fared poorly and acted as a "chaser." (This same act was a big hit on the American Roof). Velanche's Football Dogs scored the hit of the bill. Lawrence and Wright, two young men in Tuxedos, sang several published "contemporaneous" ditties, "acting" them vigorously in approved rathskeller fashion.

It must be the pictures that are attracting the people to Wonderland's theatre. *Jolo.*

HAMILTON.

Business seems to keep up at this new uptown pop house, Friday night the management stood them up downstairs and in the balcony. The only vacant seats were in the boxes and the center mezzanine section.

As the Hamilton is no small affair it's some audience when all together like sardines in a box. If there is no slump in the receipts Moss & Brill can well afford to thank their lucky stars they built the Hamilton to accommodate over a thousand. As the stage is very large for a pop house the policy can be changed at any time. The theatre is excellently appointed for stock purposes.

The folks up that way—mostly from the avenues west—are mighty proud of the Hamilton and they show big appreciation of the shows the house is offering.

In the outside billing the Majestic Musical Comedy Co. (New Acts) was featured. It's of the tabloid form of amusement.

The Jules Levy family opened with musical selections. Connors and Kane were a hit in the second position. "Spot" makes little difference on the usual pop bill as the people generally remain until they have seen everything any way. It's more advantageous to appear early when the audience is the thickest and ripe to enjoy anything which comes its way.

Saona, the impersonator, was the third to show. He hasn't changed his act any nor added any new characters. His repeated "You can judge for yourselves" (drawled out) always gets a laugh. Saona is a veteran and all that, but he gets big returns for his impersonations just the same.

The Savannah Four is a quartet. There are no spring chickens in this act, either. The shortest is of corpulent proportions and attempts a little comedy. The boys got away nicely but on their "When I Lost You" hit some discords that must have rocked the theatre foundations. The men do their best work on the rags and pulled up better on the "ghost" number. The quartet is yet to be found that isn't pulling some creepy song.

Jarvis and Harrison combined some tomfoolery, singing and a few dancing steps to good advantage. The squeaky, rustic bench didn't harmonize with the "palace" exterior. But it requires a "bench" in the pop sphere to bring out the idea that there's a summer resort close by.

After the Majestic outfit had worked 26 minutes the Aerial Bartletts came on and did a lively six minutes on the trapeze bars. They don't lag a second. One of the best acts of its kind seen in the pop houses this season. *Mark.*

JEFFERSON

One looking at the outside of the new Jefferson theatre on 14th street would never dream the house is as big and comfy as it is inside.

There was plenty of room Tuesday night. The audience got as close to the stage as possible considering the bigness of the house. As the acoustics are perfect one may sit in the last row and not lose a whisper.

The Jefferson may later hit it up big with pop vaudeville but that neck o' th' woods is pretty well drained with "small time" vaudeville. With Marcus Loew's Avenue B house and Delancey Street theatres besides the Academy and City where William Fox is holding forth, the Jefferson is railed in.

Although the audience was conspicuous by its absence Tuesday night the bunch present was pretty generous with its applause. Hong Fong, a genuine Chink, opened. He would improve his running average about 75 per cent. were he to carry an Oriental drop and wear anything but those dark, funeral togs. Hong Fong is a novelty, to be sure, yet he has a colossal nerve singing "Where the River Shannon Flows." He might as well wave a red flag at a bull or flaunt an orange streamer at an Irish picnic. Hong Fong might look around for a new opening song. He's been using the Chinatown number for two years.

Jarvis and Harrison laughed longer and louder than the audience. Pelham played the afternoon show and then conveniently became ill. The Reckless Recklaws were substituted. The young man on the rollers is nifty with his feet and also shows daring on the bicycle. The act was well received.

Jack McAuliffe and his pictures of former champs were next. Jack has played 14th street before and perhaps has dimmed his welcome down there. He must have had the pictures made when the other paint shops were closed. They don't add to Jack's prestige one bit. McAuliffe does better with his talk on fighters and fights.

Ed. Connors and the Sambo Girls did fairly well. Connors should stick closer to his knitting as the girls are drawing more attention. Bissett and Scott danced their way into big favor with "Hello George," handing out some new salve. The Aerial Bartletts closed. One of the best turns of the night. *Mark.*

EVA TANGUAY

Offers one of the best, if not the **best show** that has ever appeared in this city---Providence News.

THE EVENING NEWS.

PROVIDENCE, R. I.

FEB. 25, 1913.

Eva Tanguay, the much-talked about vaudeville star, opened a week's engagement at the Colonial theatre last night and a crowded house turned out to greet her at the head of her own vaudeville show. She sings the songs that have made her famous in the theatrical world and the audience applauded enthusiastically. Her original interpretation of "Salome" is one that is suitable to her natural ability and is just what one would expect from Eva Tanguay.

Her songs, witty compositions in reply to the adverse criticisms, and delivered in a style which only Col. Roosevelt could imitate and get away with, make a big hit with the audience. So great was the appreciation manifested by last night's audience that she was forced to sing that song "I Don't Care," which is generally believed to be the song, with the incident actions, that carried her to that height of fame that she now enjoys.

There were some who believed that in "Salome," Miss Tanguay would have an act that would cause an executive session of the police commission to decide whether or not they would allow it to go on, but such is far from the case. The scenery of this act is superb, and the thunder and lightning effects are exceptionally fine.

It is the same dancing, prancing, happy-go-lucky Eva, and her raps upon managers and press agents hurled in her defiant manner delight the crowds. Her recitations on "The Clam-man" and also on "Bluff" contain much of truth, and are really her reasons for being what she is, the most talked about girl on the American stage. No matter what one may think concerning her abilities, they cannot get away from the fact that she is an entertainer of the first order.

Although Miss Tanguay is the main attraction from a theatrical standpoint, the remainder of the bill is a vaudeville show in itself, and is well balanced as far as musical, comedy and novelty qualities are concerned. There is no question but that it was selected by a master mind and Miss Tanguay has no fear as to the outcome of her independent project.

So much has been said relative to Miss Tanguay and her ability, but mention must be made of her costumes for her wearing apparel is a treat for the eye. It is well worth while to see the bill at the Colonial for it is one of the best, if not the best, vaudeville show that has ever appeared in this city.

"Who Is He" is the title of the sketch offered by Mary Hampton and company, which consists of two men, names unknown. It is a one-act sketch, relative to a jewel theft and it is very well presented. One of the men portraying a professional crook, is exceedingly clever. Miss Hampton is an actress of known ability, and was at one time very much in the public eye.

Another popular act is that offered by Homer Lind and company, who were seen here not long ago. It is a good act and the baritone voice of Mr. Lind is pleasing, the playing of the young lady violinist is delightful, the work of the orchestra leader good, and the comedy of the property man is really amusing.

John Ford and company, Mr. Ford being the eccentric dancing comedian, is the best comedy on the bill. The wire act of the Seven Lorenzo troupe and the musical Hodges complete the bill. All three acts are as good as any in their respective lines and better than many others.

The Republican

SPRINGFIELD, FRIDAY, FEB. 21, 1913.

EVA TANGUAY

Appears With Vaudeville Troupe at Court Square Theater.

Miss Eva Tanguay, daughter of the Connecticut valley, returned to this city last night after an absence of several seasons and was welcomed by a large audience at the Court Square theatre, where she presented hersef as the "star" feature of a troupe of vaudeville entertainers. Miss Tanguay has two "turns" in a bill of eight, which is the customary number in a vaudeville show. It may be said that Miss Tanguay applies with complete success her celebrated principle of "I don't care." But the principle is not so simple as it seems. It is really a unique and entertaining exploitation of artistic limitations; moreover, it has the air of an hoydenish romp, which is strengthened by the shrill unsophisticated tones of a child's voice and the tomboy assertiveness of pose which are marked features of her professional personality. Take this and the frank efforts to illustrate perpetual motion and you have the secret of Miss Tanguay's equipment. The truth is she really makes it as jolly as it is monstrous. And it is as wholesome as it is destitute of sense or grace. Even in the "Salome" dance, as soon as you hear the quavering voice, blurting out its timid prayer it seems that you have merely been watching the antics of a child.

The person who takes Miss Tanguay seriously will complain first of all that she cavorts about the stage like a crazy woman and sings melodyless dabs of song in which she describes her inability to dance, act or sing in tune. Very well, Miss Tanguay will soon enough meet such a person on his own ground. Yes, I know I do all this, she says with hearty assurance and good nature in a song whose refrain expresses her own wonder at how she "gets by." And at last you hear the exultant "I like to be crazy" and the turbulent "I don't care," which settles the matter as far as she is concerned, and by this time, in all probability, as far as you in the stalls are concerned also. She capitalizes the negation of all the arts and graces, and she does it with a quality for which the best word is "breeze"—since a breeze may be a tornado. If she is all bluff, as she finally confesses in a recitation, which she apparently delivers to make the point quite plain for any who have failed to understand her diction in song, she tells you that half of modern life is. So why shouldn't she be, so long as she is getting the money? Nothing else needs to be said except that she wears a number of eccentric costumes, mostly white, wears her yellow hair in the fashion of the wild man of Borneo, and has a rich, red setting for the "Salome" dance, in which the head of John the Baptist is a quite inoffensive property.

PROVIDENCE, R. I.

EVENING BULLETIN

FEBRUARY 25, 1913.

Colonial Theatre.

We have with us this week, stationed at the Colonial theatre, Miss Eva Tanguay, doing a Harry Lauder stunt in the way of heading a company of her own in "vode." In this case, however, the tail very nearly wags the dog. That is to say, that the people appearing on the printed programme in conjunction with the unassuming Miss Tanguay provide a substantial vaudeville program by themselves.

SPRINGFIELD DAILY NEWS.

FEBRUARY 21, 1913.

TANGUAY AS MUCH A MAGNET AS EVER.

Is Now the Star of Her Own Company Instead of Working for Others.

Take Eva Tanguay's word for it that she is mad, crazy and a grand old bluff as she asseverated at the Court Square theatre last evening if you wish to, but if Eva is what she coyly insists, believe some of us that she is the most successful "loon" that ever came down the theatrical pike, or crossed any of its turns. For years she has been the great big drawing card of every aggregation in which she has appeared, whether she was the nominal star or not. Last evening she came to us again at the head of her own vaudeville company and when she bounded out upon the stage to tell us in her squeaky little voice how mad or crazy, or sans care she is, some believed it and others didn't. Most of us would be quite willing to be as crazy or care free as the festive Eva if by so doing we could corral a nice little lump of money like $2,000 or $2,500 a week.

She appeared twice in the vaudeville program which she has gathered together, making far and away the greater success in the group of songs, sung or recited or talked, as only Eva could or would do them. And when she had finished roasting herself, panning the managers who so conscientiously and charitably tell her that she "is lucky to get by" and satirizing her legion of "imitators," who fondly imagine that they are presenting an "imitation" of Eva when they chase frantically across the stage, waving their arms and shouting, "I don't care," she gave the audience the famous song of the latter title which first brought her into celebrity. After that she owned the house, so to speak. One after another of her songs—all about her own piquant self—interested or amused, but it was "I Don't Care" that clinched her hold on the audience. O, yes, she gave them "Salome," too, with an elaborate setting and an illuminated head to caress, but it was an Eva Tanguay Salome with more clothes than any of the others have worn, from Mary Garden down, and quite a circumspect Salome at that.

There are many who see in Eva Tanguay an unsolvable mystery. Maybe she is. But the chances are that she is one of the shrewdest and most calculating young women who have appeared before the footlights in this country in years.

PROVIDENCE, R. I.

EVENING TRIBUNE

FEBRUARY 25, 1913.

Colonial Theatre.

Eva Tanguay, bubbling over with mirth, showing remarkable agility and singing a list of songs in which she unmercifully roasts herself, calls herself crazy and tells her listeners that she is boss of the show, is at the Colonial theatre this week in her first annual tour of "Salome." The show is entirely "vaudeville," and George M. Cohan's proclivities toward plenty of action have nothing on the excellent program of Eva's own show. She has a fine company now, but she intends to make changes in it so that she will have one of the best traveling vaudeville shows on the road.

$2 OR $1.50 FOR THEATRE SEATS ?

Eva Tanguay has taught the astute theatre managers of New York a lesson. They have brought to Bridgeport some of the finest attractions in their possession and resolutely charged $2 for the best seats and barely gotten away with their expenses. Then they have growled at Bridgeport for not being a good show town. Miss Tanguay was wiser. She comes with $1.50 for the best seats, fills every seat in the house and turns away hundreds who couldn't get in.

Isn't it far better to have a crowded, satisfied house at $1.50 than a scattering of dissatisfied people at $2?

We should like to see Frohman, the Shuberts, Klaw and Erlanger and the rest place their shows here for a season and never charge over $1.50 for the best seat. We'll warrant it would be the biggest season ever known in this city. Who can remember a $2 attraction that has filled the house? There are not many during a season.

Bridgeport is not a $2 town and the New York theatre managers can't make it one, no matter how hard they try. It is a $1.50 town and cheerfully $1.50.

The local managers know this as well as we do, but they are helpless. The New York managers fix the scale of prices.

The people here are only an hour and a half from New York. They know what is going on down there and they know that only very occasionally are exactly the same performance and cast presented here. But even if it is the same cast, you can't put a metropolitan environment in a Bridgeport theatre. The orchestra, the extra comfortable seats, the carpets, the thousand and one refinements of detail possible in New York are not possible here, and there is no reason why Bridgeport theatregoers should be charged New York prices.

Cut it out, Managers, if you want Bridgeport money!

NEW LONDON TELEGRAPH.

FEB. 18, 1913.

ATTENDANCE AT LYCEUM BROKE EVERY RECORD

All attendance records at the Lyceum were broken last night at the Eva Tanguay performance. More than 1,400 persons occupied every available foot of space, both seats and standing room. The only previous attendance which approaches this record is that at the presentation of "A Venetian Romance," by Mrs. Augustus C. Tyler and Frederick C. Wright, when 1,363 admissions were taken at the door.

BILLS NEXT WEEK.

(Continued from page 22.)

Philadelphia.
KEITH'S (ubo)
"Little Parisienne"
Mrs. Louis James Co.
Tom Davies Trio
Reine Davis
Wilson Bros
Kelly & Pollock
Lena Pantzer
Nevins & Erwood
PEOPLE'S (nn)
Mexican Herman Co
Si Jenks
"Graft"
Irish Colleens
Evans & Vidocq
Royal Tokio Japs
NIXON (nn)
Emma Francis & Arabs
Pisano & Bingham
Dorothy Curtis
Porter J White Co
Hibbert & Kennedy
"Models de Luxe"
BIJOU (ubo)
Emmett Welch Co
Geo C Davis
The Torleys
Hamilton & Dean
(Two to fill)

Pittsburgh.
HARRIS (ubo)
La Jolie Deodima
Beaux Brummels
Lester Trio
Van & Carrie Avery
Seymour & Brown
Bruno Kramer Troupe
Kresko & Fox

Portland, Ore.
PANTAGES' (m)
Banda Roma
Gray Trio
Chas Loder Co
Williams & Sterling
Mr Quick
Ralph Er Mey

Providence.
KEITH'S (ubo)
"Detective Keen"
Elsa Reugger
Austr Woodchoppers
Julius Tannen
Ed Reynolds Co
Perry & White
Madge Maitland
Romalo & Delano

Pueblo, Colo.
(sc)
(3-5)
3 Hedders
Jack Ranahan
Musical Lunds
Fox & Ward
Wallace & Mack
"Circum Evidence"

Rockford, Ill.
ORPHEUM (wva)
DeVelde & Zelde
Haney & Long
Douglas & Wells
Cracker Jack 4
Vassar Girls
2d half
Corrigan & Vivian
Kelley & Lafferty
Walter McCullough Co
Roland Carter Co
"Cabaret Revue"

Sacramento.
EMPRESS (sc)
Nelson & Floyce
Richard Burton
Lawrence & Edwards
4 Lukens
De Michelle Bros
"Suburban Winner"
STOCKTON
Nita Allen
Hess Sisters
The Hennings
Volant
Lawlor & Daughters
5 Mowatts
Davy & Pony Moore
Espe & Roth

Saginaw, Mich.
JEFFERS (wva)
(Opens Sun. Mat.)
Kelly Shuster Co

Salem, Mass.
SALEM (loew)
May Francis
Big Jim
Ellen & Dale
2d half
Darcy & Williams
Big Jim
(One to fill)

Salt Lake.
ORPHEUM
Mrs Langtry
Wilson's Circus
Chadwick Trio
Bronson & Baldwin
Ethel Barker
Clara Ballerini
Mabel Fonda Troupe
EMPRESS (sc)
(Open Wed. Mat.)
Les Adlers
Lola Paulisch
Leonard & Meredith
Marie Stoddard
Gilbert Losee
"Skating Girls"

San Diego
EMPRESS (sc)
(Open Sun, Mat.)
Les Jardys
Campbell & McDonald
Moore & Elliott
Pierce & Mazie

Grant Gardner
Jas J Corbett
SAVOY (m)
Golden Troupe
Ed Morrell
Cameron & O'Connor
Cliff Dean Co
Elina Gardner
Mardo Trio

San Francisco
ORPHEUM
Marquard & Seeley
Lida McMillan Co
Howard & Snow
Wotpert & Paulan
Diamond & Brennen
"Puss In Boots"
Apdale's Animals
(One to fill)
EMPRESS (sc)
Rouble Sims
Floyd Mack
Hobson & Mabelle
Haverly & Carter
Bobby Pandur & Bro
"Night In Park"
PANTAGES' (m)
(Open Sun. Mat.)
"Rah Rah Boys"
7 Parisian Violets
Golding & Keating
Mahr & Evans
Craig & Williams

St. Louis.
COLUMBIA (ubo)
Ada Reeve
Jas J Morton
Martinetti & Sylvester
Frank North Co
Ota Gygi
Woods & Woods Trio
Tuscano Bros
Talking Pictures
HIPPODROME (tal)
Rogers & McIntosh
Shaw's Circus
Hope Booth Co
Hobson's Equestrians
(Six to fill)
EMPRESS (wva)
Beach & Carroll
Roland Carter Co
Sebastian Merrill Co
Ed Latell
Edmond Barry Co
ARCO (craw)
The Howards
Lynn Canter
O'Rourke & O'Rourke
CHEROKEE (craw)
Musical Geralds
Callahan & Cline
Miss Selsor
PRINCESS (fishel)
Princess Maids
"Moonlight Party"
Norella Sisters
Harry Budont
KING'S (craw)
Great Harrah Co
Buckley & Moore
The Youngs
Eddie Foyer
Willie Zimmerman
UNION (craw)
Smith & Wesson
Alford & Evans
John Adams
Os-Ko-Mon
SHENANDOAH
(craw)
Aerial Sherwoods
Carl Randal
Earl Wilson & Neal
Sadie Sherman
Cora Carson Sextette

St. Paul
ORPHEUM
Julius Steger Co
Lydia Barry
Harry B Lester
Techow's Cats
Arnaut Bros
Warren & Blanchard
The Rexos
EMPRESS (sc)
(Open Sun. Mat.)
Major & Roy
Holmes & Wells
"Trap Santa Claus"
Joe Kelsey
Slayman's Arabs

Seattle.
EMPRESS (sc)
Stith & Garnier
Paddock & Paddock
3 Varsity Boys
The Caulfields
Neil McKinley
"Rose of Mexico"
PANTAGES' (m)
Florenz Troupe
Chas Sweet
Lola Milton Co
Emil Subers
Valentine & Bell
Beth La Mar

South Bend, Ind.
ORPHEUM (wva)
Carl & L Mueller
Sylvester & Vance
Wm Lytell Co
Roach & McCurdy
Wentworth Vesta & T
2d half
Carroll, Keating & D
Emelie Egamar
Gordon Eldrid Co
Orpheus Comedy 4
"Visions D' Art"

Spokane
EMPRESS (sc)
The Waytes
Kenny & Hollis
"New Leader"
Cabaret Trio
"Aeroplane Ladies"
PANTAGES' (m)
(Open Sun. Mat.)
Williams & Tucker
4 Prevosts
Ed Gray
Leonard & Drake
Lloyd & Black
Willie Hale Bros

Springfield, Ill.
MAJESTIC (wva)
The La Vails
Bush & Shapiro
Capt Geo Auger Co
Joe Whitehead
Aitkin-Whitman Trio
2d half
Barnes & King
Allegro
Earl Wilson Trio
Ward Bros
"Wonder Kettle"

Springfield, Mass.
POLI'S ubo)
Milton Pollock Co
Hart's Six Steppers
Redford & Winchester
Mullen & Stanley
Burr & Hope
Marie Fenton
Hugo Lutgers

Syracuse
GRAND (ubo)
Eva Taylor Co
Silvers
Apollo Trio
Alexander & Scott
Brown & Byler

Tacoma
EMPRESS (sc)
McConnell & Austin
Wander & Stone
Rita Redfield
Halliday & Carlin
Moore & Young
Romany Opera Co
PANTAGES' (m)
"Lads & Lassies"
Magee & Kerry
Ollie Eaton Co
Karl
3 Nevaros

Terre Haute, Ind.
VARIETIES (wva)
Lopez & Lopez
Mab & Weiss
Bertram May Co
3 Sinclairs
Sophia Tucker
2d half
Meneta & Wilbur
Coogan & Cox
Zeb Zarrow Troupe
Sophia Tucker
(One to fill)

Vancouver, B. C.
ORPHEUM (sc)
Skaters Bi Jouve
Dow & Dow
Jennie Fletcher
Glendower & Manion
Welch Mealy & M
Alber's Bears
PANTAGE (m)
Jules Held Co
John L Sullivan
Leffingwell & Myers
Seaman & Killian
Prevost & Brown

Victoria, B. C.
EMPRESS (sc)
Knapp & Cornalla
Hilda Glyder
Philippino 4
Nat Carr Co
Wallace Galvin

Washington, D. C.
CASINO (nn)
Kelly & Judge
Undine Andrews
Bannister & Bizard
Medler Feiber & T
Bowman Bros
3 Arakis

Waterloo, Ia.
MAJESTIC (wva)
Lloyd Coppens
Moores Summer Girls
Yet to fill
Four Casters
2d half
Fred Morton
Dale & Boyle
J Albert Hall Co
Casey & Smith
Electres

Winnipeg.
EMPRESS (sc)
Hall & Clark
Marie Lavarre
Mr & Mrs M Murphy
Vilmos Westony
Ida Fuller Co

Yonkers, N Y.
HAMILTON (loew)
4 Rivers
Brierre & King
Dan Mason Co
Edith Clifford
Beth Stone & Boys
2d half
Shaw & Lee
Klein Bros
Geo Richards Co
Tighe & Prim
Anderson Trio

SHOWS NEXT WEEK.

New York.

"A GOOD LITTLE DEVIL"—Republic (9th week).
"ALL FOR THE LADIES" (Sam Bernard)—Lyric (10th week).
"BROADWAY JONES" (Geo. M. Cohan)—Grand O. H. (2d week).
"FANNY'S FIRST PLAY"—Comedy (25th week).
"FINE FEATHERS"—Astor (9th week).
IRISH PLAYERS—Wallack's (4th week).
"JOSEPH AND HIS BRETHREN"—Century (8th week).
LILLIAN RUSSELL, with Kinemacolor—Fulton (March 3).
"LITTLE WOMEN"—West End.
"MILESTONES"—Liberty (25th week).
"NEVER SAY DIE" (Wm. Collier)—48th St. (17th week).
"OH, OH! DELPHINE"—Amsterdam (23d week).
"PEG O' MY HEART"—Cort (12th week).
"ROMANCE"—Elliott (4th week).
SPOONER STOCK—Metropolis (79th week).
"STOP THIEF"—Gaiety (11th week).
"THE AMERICAN MAID" (Louise Gunning)—Broadway (March 3).
"THE ARGYLE CASE" (Robert Hilliard)—Criterion (11th week).
"THE BRIDAL PATH"—39th Street (3d week).
"THE CONSPIRACY"—Garrick (11th week).
"THE FIREFLY" (Emma Trentini)—Casino (14th week).
"THE GHOST BREAKER" (H. B. Warner)—Lyceum (March 3).
"THE HONEYMOON EXPRESS"—Winter Garden (5th week).
"THE LADY OF THE SLIPPER"—Globe (19th week).
"THE MAN WITH THREE WIVES"—Weber & Fields (7th week).
"THE MASTER MIND" (Edmund Breese)—Harris (3d week).
"THE NEW SECRETARY"—Lyceum (6th week).
"THE PAINTED WOMAN" — Playhouse (March 3).
"THE POOR LITTLE RICH GIRL"—Hudson (7th week).
"THE SPY"—Empire (8th week).
"THE SUNSHINE GIRL" (Julia Sanderson)—Knickerbocker (5th week).
"THE WHIP"—Manhattan (15th week).
"UNDER MANY FLAGS"—Hippodrome (27th week).
"WIDOW BY PROXY" (May Irwin)—Cohan's (2d week).
"WITHIN THE LAW"—Eltinge (26th week).
"YEARS OF DISCRETION"—Belasco (11th week).

Ray Cox did not open at the Temple, Detroit, Monday, as billed. Illness prevented. Bernard and Weston got the vacant spot.

WINTER GARDEN

Considering the handicap through the police restrictions on Sunday performances, the Winter Garden turned out a very creditable bill last Sunday evening.

No acrobatics, "production numbers" or dancing was allowed, although Gaby Deslys and Harry Pilcer did a dance during their turn. On top of this as though to flaunt their bravado before the police officers present, Pilcer tore Gaby's skirt off (as she does herself behind a screen in the bedchamber undressing scene in "The Honeymoon Express"). Even if from France Gaby might have at least worn tights beneath her light underdressing. It was a very vulgar bit.

The hit of the show arrived in an emergency combination, consisting of the Dolly Sisters, Jean Schwartz and Harry Fox. As the latter remarked, they were "the whole family." Mr. Schwartz presided over the piano, playing his production songs, "My Yellow Jacket Girl" and "Raggydora." (Mr. Schwartz played the latter as he would like to have it sung in the show.) Mr. Fox came on about midway of the turn. He did a single, a two-act and a three-act with the Dolly girls, who rejoined as a team for the occasion. The Dolly Sisters did very nicely, excepting a poor imitation of the Melnotte Twins singing "Goody, Goody Good." The way the hastily constructed affair ran, it was the neatest act the Winter Garden has held on a Sunday night and went over like a shot.

About the only flop on the program was Madame Yorski. An announcer mentioned she had just escaped from the Marie Dressler show at the Broadway. Madame came on, stood near the first entrance, waved her hands and commenced to rant in tragic tones. The house wondered whether she intended to eat the scenery or jump down in the orchestra and bite one of the musicians. While they were laughing, the Madame disappeared. Right after her happened Fanny Brice, who did remarkably well.

Strangers to the Garden were Clark and Hamilton. They did the act without their closing Jap dance, and went over very big. Bert Clark worked well on the large stage. Carter DeHaven sang a couple of songs without dancing, and Harry Delson, a cabaret singer from Miller's, was too far down on the program. Harry Rose, another Cabaretter from Fleischman's was on early. The house seemed to like him. He is under a five-year contract to the Shuberts, but hasn't yet started working under it. Joe Ward opened the show. Next was Lillian Bradley, who now calls the Winter Garden "home." The Gypsy Countess with her odd musical instrument passed strongly "No. 3." Bernard and Harrison, with their former routine, followed the big 4-act. Melville Ellis and Ada Lewis repeated in their duolog, though they were foolish enough to allow a Sunday paper to print all of the dialog. The Gaby thing closed the first half. A Balalaika Orchestra opened the second part. They finally finished. Then came the others. *Sime.*

COLUMBIA.

It's an easy audience at the Columbia on a Sunday afternoon. They gather to see the vaudeville show, and they like it. Quality is negligible and class unknown to them.

Last Sunday rather a good program was set out for the particular house. It was far from a big time program, but just suited the Columbia crowd. The big hits were brought down by Barto and Clark, and Inglis and Reading, each a mixed team. Barto and Clark still suggest Rooney and Bent with their material, though Barto has put in a new bit of pulling a trunk up on the elevator, letting go the rope when the girl hands him a $10 tip. If this were worked up with a glass crash or some other equally loud noise it would be quite funny. The couple also have a "Tommy" dance that got over very strongly.

They were on ahead of Inglis and Reading. Inglis is a "nut" comedian, with a little of his own stuff, lots of other people's and some no one would have the nerve to claim. Miss Reading changes her costume, sings two songs and is a near-soubret. The fault with these "nut acts" is that they seldom possess a particle of class. Probably the two don't go together. About the only exceptions are James J. Morton, the daddy of them all, and Harry Breen. With a simple minded audience in front, Inglis and Reading may depend upon getting over.

A big time number came forward in the persons of Girard and Gardner, who were the humorous hit of the show. Josephine Davis sang some songs, with Billy Geller at the piano. Geller had one number between Miss Davis' changes. The latter did nicely with "In My Harem" and for the finish put on "I've Got a Beau." It's a bad boy, with a twisting finishing line about a bedroom. This sort of stuff will have to be driven out from the take off or it will get a hold. Two or three of these things have been foisted on the stage since "Billy" became a hit in certain quarters. Otherwise Miss Davis looked very well and did the same, and the bad boy number is all right for England.

The closing turn was a tight wire act, named Togeaux and Geneva. The boy is a little wonder, doing all sorts of hard walking, using umbrellas to balance with, finishing with a back somersault from a standing position. Working alone is what Togeaux will have to eventually come to. The opener was Roland and Adriel, equilibrists, who did well. Anthony and Hope, a two-man dancing turn with one made up as an Italian, scored in the "No. 2" spot. The Vaniers were "3." They are an operatic quartet with a special set. The men have been seen in other singing combinations in vaudeville. The vocalizing was liked although the Columbia orchestra was at sea with their music especially in the solo by the blonde young woman.

A distinct feature of the program was Emmy's Pets. It's a dog act altogether different from any other, entertainingly worked to a "sight" finish by Karl Emmy and with clean looking animals, including a "clown" dog that is actually funny. *Sime.*

NEWS OF THE CABARETS

Chicago, Feb. 27.

The Edelweiss is giving a very classy Cabaret entertainment. It is attracting business. A first rate mixed quartet singing at the table is featured, and deservedly so, for their singing is a real delight. Singers and dancers are mixed up on the stage and the whole show is run in a much better manner than is generally the case with a Cabaret show. This putting a show together for the restaurants is becoming more perplexing each day. There appears to be a set rule for placing vaudeville programs together in a theatre. This is probably one of the reasons that so many of them fall by the wayside, but there are not regulations for piecing a Cabaret. Unless judgment is used (and very often it is not) a good line of talent may go for naught.

Chicago, Feby. 28.

The Boston Oyster House has inaugurated a series of special Cabaret Nights. Each of the principals is given an evening, called after them. Special decorations, souvenirs and an extra number are given in the show. Last week when the slump which seemed to the special night drew out a large crowd, highly pleased by the entertainment.

San Francisco, Feb. 27.

The Police Commission is still busy tinkering with the "lid" that was put on the "Barbary Coast" dance hall resorts recently. A new set of resolutions was lately adopted by the former body prohibiting the presence of any female visitors in any places of this kind where liquor is sold at retail, and preventing the sale of intoxicating beverages by women on a commission basis. As this order does not prohibit women from selling drinks on salary, and females can still be permitted to patronize resorts operating with a restaurant license, the "cover" does not appear to be clamped down very tightly. In the meanwhile the denizens of the famous Pacific street resorts are understood to be raking in the shekels at a faster clip than ever.

Harry Delson, the singer and master of Cabaret ceremonies at Miller's closed the show at the Winter Garden Sunday night. He was to have appeared early in the program, but his pianist being delayed Delson asked to be placed farther down, saying he would go on any time, even to closing the bill. Jule Delmar accommodated him, and he did the final turn of the evening. If most of the audience did not know it, Mr. Delson need not be blamed.

Adams, Shean and Schoaff, together as a trio for two years, and with a record of an 11 months' run at Shanley's, split Monday night. Glen Schoaff left. Adams and Shean will continue at Shanley's with Bert Fields from the Garden, in place of the absent one. There is said to have been a misunderstanding between Schoaff, his partners and the management of the Shanley Cabaret, which ended when Schoaff said he would retire rather than bring about any unpleasantness.

Dorothy Herman is now featured at Lane's Rose Garden (Westchester ave.). Flo Irving, Josie Wilson, Robert Parker and several others are also at the Lane cabaret.

J. Johnson, who formerly managed the Tremont, New York, is putting on the Cabaret shows at the Tremont Gardens.

Fletcher and Thompson, dubbed the "Mutt and Jeff" of Cabaretdom, are going big with their numerous dress numbers at the Hotel Dolphine. Al. Meyers is the Cabaret manager.

Kelly and Cloonen, Those Ragtime Boys, and Marie Brackman, soprano (late of the "Gainsborough Girls") are big favorites at Weimann's Restaurant.

Anna Gold is one of the prime favorites of the Cabaret show at Sontag's Garden.

Marie Barrasford and **Doc Baker** have become immensely popular with the devotees of the Cafe Boulevard.

Martha Adams is finishing her 12th week at the Campus.

Charles C. Grohs, who has been dancing with Miss Hoffman at Shanley's is the new partner for Ethrelle Hartla, formerly with Piatav in "The Sun Dodgers." They may open at Shanley's for a run, having turned down an offer to go to England.

Laneata Levey, aged 19 years, nonprofessional, and Howard Hall, manager of the Temple Quartet, eloped to Hoboken Thanksgiving Day and were married, but not until last week did the news leak out. The bride has made an impression in amateur theatricals.

FENNESSY IN CHARGE?

While the officials of the Empire Circuit in New York declared their ignorance of any intention on the part of Col. James E. Fennessy to move his permanent residence to New York, one of the Western Wheelmen said this week the Cincinnati showman was expected in New York in a short time. He added that several of the eastern managers had for a long time been advocating the presence in the metropolis of an Empire Circuit official with sufficient weight in the affairs of the circuit to take full charge of the eastern end and sufficient leisure to devote his entire time to the conduct of the eastern houses.

As matters now stand, authority on the Western Wheel in the east is widely scattered and lies for the most part in the hands of men who are too much occupied with other personal affairs to give the management of the local houses their entire time.

This responsibility is divided among the three Miner brothers, James Curtin and Harry Martell, all of whom except H. Clay Miner (occupied with the affairs of the Miner estate) have their own shows to take care of.

The matter of securing a house near Times Square will probably not have to await the regular June meeting of the Circuit directors. A preliminary meeting will be held in New York within two or three weeks at which this project will be settled. One of the Empire directors admitted this week that the Broadway theatre had been offered to the Empire and would be considered. The directors are understood to have another house in view, but its name has not been made public.

$100,000 BURLESQUE SUIT.

The damage suit brought by L. Lawrence Weber against the Columbia Amusement Co., in which the plaintiff alleges breach of contract in the cancellation of a booking agreement to play Eastern Wheel burlesque shows in the Mohawk, Schenectady, will come to trial within a short time. It has been placed on the calendar of the Supreme Court, Trial Term.

Weber demands damages in $100,000. The Columbia Co. cancelled the Schenectady contract in June last. It is understood the defendants are prepared to confess to a breach of contract and that the suit is brought only in order that the courts may pass on the amount of damages due the offended party.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHARLES J. FREEMAN (DASH) In Charge — **CHICAGO** — VARIETY'S CHICAGO OFFICE: MAJESTIC THEATRE BUILDING

PALACE (Mort H. Singer, mgr.; agent, Orpheum Circuit).—It would be hardly fair to pass judgment on the Palace show from the Monday matinee arrangement. It was just one of those things where everything went wrong. Probably by night things were smoothed out and the acts should form a very good, fast running vaudeville bill with plenty of entertainment for every one. One thing, however, must be decided by the vaudeville managers and that is whether they are going to run the talking pictures in the middle of the bill and kill the show or place them to close the program where they belong. If people come into see the talking pictures they will remain for the entire show and the talking pictures will be doing something which many acts, and good acts, have failed to do, hold them in. Alburtus, The First, and Jessie Millar opened and gave the proceedings a spirited start. The club juggling and comedy with the dolls went over nicely. Jessie Millar's work on the accordeon in "one" also caught on. It practically makes two acts of the turn. The sooner the team split the acts up this way the sooner they will be drawing double returns. Miss Millar plays well enough to get over with the accordeon alone, and a woman playing the instrument would prove a novelty. The opening portion of the act would need a little padding and if the girl now employed could be taught to handle the clubs very little else is needed. Harry Ellis and Tom McKenna were "No. 2." The boys have but recently returned from London and their present routine needs a little changing about. The songs run too much to the high class. A popular medley would help a lot. J. C. Nugent and Co., next, did very well. Nugent has some rip-roaring comedy lines of the smarter sort and the audience got almost all of them. The talk in "one" is an act in itself. Jim Morton was billed to follow Nugent, which would have been a very poor arrangement. It was almost the same as placing two monologists to follow one another. The pictures were shifted in instead, however, and this was bad enough in itself. For no matter what it follows the pictures are bound to break up the running of a show. Nat Nazarro Troupe followed the pictures and started the show off again in capital style. The act received a reception on its opening and at the finish and during the running gained big applause. It stood as one of the bill's biggest hits. Morton followed "No. 6," and Jim's nonsense was highly appreciated. He was the first of the "nut comedians" and he still has no trouble getting his stuff over and holding his own in the overflowing competitive field. Alexander Carr (New Acts) followed Morton. Pat Rooney and Marion Bent were called upon to hold down the next to closing position and the lively couple bolstered up the tail end of the entertainment. The usual Monday music misunderstandings were in evidence but the couple passed all of it and registered a clean cut hit. The increased Athletas (there are now four) made a very pleasing closing number. The good looks of the girls hold them up. It is not hard to sit and watch the quartette for 15 minutes. The Talking Pictures, with a scene from "Julius Caesar" and Truly Shattuck doing her vaudeville act, did not convince the audience the pictures will in any way interfere with the plain black and whites. A few weeks with the novelty worn off will make the pictures simply an item on the bill. The house Monday afternoon was nearly capacity. *Dash.*

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—All laughing honors go to the Avon Comedy Four this week, and they had their audience in an uproar a good share of the time Monday afternoon. It was not an easy audience to interest as some of the others found to their discomfort, but when these four began their antics there was a sudden departure of iciness which had been felt in the air most of the afternoon. There is not much that is new in the act, but it keeps going all the time and that is more than may be said for a good many acts that are of more recent manufacture. Ada Reeve, with her easy manner and good voice, was received with enthusiasm. The people out in front took to her at once and she was called upon to give six of her songs before she was allowed to retire. Her brisk and crisp style and her insinuating manner passed by easily on the return date. Joseph Hart's "Mein Liebchen," a sketch of German flavor, with Gus C. Weinburg in the lead, won a few laughs and its

deserved meed of applause. Ota Gygi, a violinist, who is billed as having been violinist to the King of Spain, offered his program, consisting of a "Faust" fantasie by Sarasate and a serenade by Ordla. He did so well he was called back for two encores. One of the high points in the bill was that made by Eddie Emerson and Jerry Baldwin, the juggling comedians. They had fourth place and kept every one on the qui vive from the time they came on until they bowed themselves into the wings. This is the first showing for this act in Chicago and it got over well. The talking motion pictures had a prominent place and went without a hitch. As last week, the pictures opened with a lecture, which was put on by request. Following this, Truly Shattuck sang a group of old songs to piano accompaniment and returned for an encore bow as in real life. The quarrel scene from "Julius Caesar" followed. G. S. Melvin, the Scott, displayed his bare knees right after, and he worked fast and hard and finally was rewarded some little attention. He had a most difficult place to handle, but when he got to dancing he was received with more favor than when he posed as a singer. Marion and Jessie Standish, second on the bill, were not received with any too much warmth, although they worked very hard. They were called back a couple of times and ended much better than they began. The Four Rotters closed the bill. They are acrobats, and their chief claim to distinction consists of spotless white tights. Pathe's Weekly had first place and it offered a comprehensive survey of different parts of the world, showing unique and interesting news events. As a whole the bill was one to cause interest without great enthusiasm. *Reed.*

EMPRESS (Jake Isaacs, mgr.; agent, S-C). —The new Sullivan-Considine theatre at 63d and Halsted streets after one or two slight mishaps opened to an audience that filled every nook and corner of the new structure and there were enough people on the outside to load up again. The theatre is a model in every respect. It is of the latest design with every modern convenience. White and gold is the color scheme and the first impression gained upon entering the house is one of cheerfulness. A prettier house or a more pleasing place to spend an evening would be hard to find, and if the neighborhood doesn't turn out en masse to welcome the new Sullivan-Considine project then they don't want vaudeville. Jake Isaacs is the manager, and Jake seems to have become acquainted around the neighborhood already for many of the callers greeted him in a friendly manner.

The opening bill is in accord with everything else that goes toward a successful opening. Right from the shoulder it is the best idea of a real vaudeville bill that has been seen in Chicago for the past four weeks, and this does not exclude the bigger houses, either. It is a six-act program with plenty of go and dash to it and with the exception of the opening act every turn possessed a laugh or two at least, which is saying a great deal in these days of the laughless vaudeville shows. Mirano Bros. opened and that is about the limitation of the act. One balances a pole upon which the other performs. The balance is done from the waist. Nothing is shown that the many Jap troupes have not done in a more finished and satisfactory manner. The length of the pole is the one thing that adds a little zest to the turn. For an opening number that runs not more than 7 minutes the act does all right. Sidney Broughton and Grace Turner are playing Walter and Georgie Lawrence's "Just Landed." They are playing it mighty well. Miss Turner is a pretty girl with a sure enough Irish accent although she doesn't play the character as broadly as her predecessor. It suits her to play it as she does, however. Turner doesn't quite look the part of the big strapping Irishman but he is a clean-cut chap with a good voice and a pleasing personality and gets over in nice style. The act fitted into the bill like a glove. Germany Schaffer and Nick Altrock, assisted by Olive Carew, were the feature attraction. This is the last week of the act as the ball players are forced to start training for diamond clowning next week. The act went over very nicely. Tommy Gray has written some bright material for the ball boys and Miss Carew helps them through nicely. Frank Stafford and Co. caught the house and added the touch of class the bill needed. The act looked splendid among the bright, new surroundings. The whistling and imitations of Stafford were highly appreciated and the pretty woodland set, the good looking dogs and the little comedy flights that Stafford indulges in with Marie Stone all came in for their share of recognition. The finish was a big laugh. Al Herman was a laughing success next to closing. Herman is a good black face entertainer. When the audience doesn't come to him he just goes to them. He managed to be among them most of the time. Much of his patter is ad lib stuff and he wanders all over the place dropping a laugh here and there. His singing was handicapped a bit by a cold but that made very little difference to Al or the audience. He forgot about it and the audience didn't notice it. Bobanny's Lunatic Bakers, a "No. 2" company, closed the program. The act contains one or two of the original troupe and follows out the general idea of the No. 1 troupe. It is a fast acrobatic troupe for any bill and makes a corking closing number. "The Bakers" finished off a capitol bill in great style. *Dash.*

WILSON (Jones, Linick & Schaeffer, mgrs.; M. Licalze, house mgr.).—Butler Haviland and Alice Thornton carried off all honors Monday night with their smart patter and their fresh songs. These two work together well and they had their audience with them all the time. "The Pool Room," a lugubrious act in which the so-called evils of pool rooms were presented, had the place of honor on the bill but it did not deserve it. The piece has been revived at this time on account of the great publicity that has been attached to Webb, the bandit, who claims that he had his training in pool rooms in Chicago. It did not get over to any great extent at the first show. It is a little too heavy for the neighborhood theatre audience, although it does contain a lesson and a sermon. Coogan and Cox offered a singing and dancing act that got by fairly well. Coogan has a grotesque make-up at the opening which he would do well to keep up all the way through. He changes to a green gown and simpers through some stuff that is not at all delectable. If he would stick to his eccentric dancing and leave out the female impersonation, he would leave a much better taste in the mouth. Cox is long on steps and a little short on voice, but he is lively and has an ingratiating manner with him. He appears in evening dress. The act is good for the pop house time, after it has been pruned a little. Harry Gilbert, who has second place in the bill, was not received warmly. He needs new material. Neuss and Eldred gave their "Yaphank National Guardsmen" as the opening. Edison's "Dangers of the Street" formed the subject of the motion pictures. This was a clearly pictured series of accidents that might befall children playing in the streets and contained some wholesome advice. Last half: O. C. Falls & Co., comedy jugglers; Queen Mab & Weiss; Milo Beldon & Co.; Orpheus Comedy Four; Four Victors. *Reed.*

AMERICAN MUSIC HALL (Sam. P. Gerson, mgr.; Shuberts).—Last week of "The Sun Dodgers." Next week, "The Red Petticoat."

AUDITORIUM (Bernard Ulrich, mgr.; Ind.). —Dark.

BLACKSTONE (Augustus Pitou, Jr., mgr.). —Mme. Nazimova in "Bella Donna." Last week.

COHAN'S G. O. H. (Harry Ridings, mgr.; K. & E.).—"Hawthorne of the U. S. A.," with Douglas Fairbanks, playing to good business. "The Escape" is to follow.

COLONIAL (James Jay Brady, mgr.; K. & E.).—"The Rose Maid," good houses.

CORT (U. J. Hermann, mgr.; Ind.).—"Our Wives." Doing moderate business.

GARRICK (Asher Levy, mgr.; Shuberts).— "Passing Show of 1912," one of the biggest hits of the past ten years.

ILLINOIS (Will J. Davis, mgr.; K. & E.). —"The Rainbow," with Henry Miller, meeting with success. One week more.

McVICKER'S (George Warren, mgr.; K. & E.).—Last week of "In Old Kentucky." Doing well on its 14th annual trip.

OLYMPIC (Sam Lederer, mgr.; K. & E.).— "The Top o' the Mornin'," playing to fair houses. Last week.

POWER'S (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.; K. & E.).—John Drew in "The Perplexed Husband." Last week.

PRINCESS (Will Singer, mgr.; Shuberts and Brady).—"Bought and Paid For," still doing big business.

STUDEBAKER (Edward Leonard, mgr.; Ind.).—"The Blindness of Virtue" meeting with fair success.

FINE ARTS (Arthur Bissell, mgr.; Ind.).— "Hindle Wakes," with English company. Attendance growing.

COLLEGE (T. C. Gleason, mgr.; Ind.).— Stock company in "The Starbucks," by Opie Read.

GLOBE (James A. Browne, mgr.; Ind.).— Wrestling bouts and local productions.

CROWN (Arthur Spink, mgr.; S. & H.).— Traveling company in "A Fool There Was."

NATIONAL (John Barrett, mgr.; S. & H.) —"The Divorce Question" by William Anthony McGuire.

VICTORIA (Alfred Spink, mgr.; S. & H.).— "Over Night," a farce with traveling company.

IMPERIAL (Klimt & Gazzolo, mgrs.).— "Madame Sherry."

GREAT NORTHERN HIPPODROME (Fred Eberts, mgr.; Ind.).—Circus and vaudeville acts.

John Cort will present "The Iron Door" at the Chicago Opera House March 8.

Elizabeth Murray, recently one of the big features of "Exceeding the Speed Limit," will be at the Palace Music Hall March 3.

The Hull House players will offer "Kindling" March 5-6 and 8, with the permission of Margaret Illington. Helen Silverman will play the role formerly enacted by Miss Illington. Frank Keogh will be seen as the plain clothes man.

John E. Green is planning to put out two tabloid musical comedies.

At the tryouts at the Casino last Saturday night "Hennele," an illusion act; the grand opera quintette and Frederick and Co. won honors.

Dave Hammill will pilot "The Top o' the Mornin'" on its trip to Boston.

The Linden theatre is not a vaudeville house any longer. Now playing pictures.

William Heras, of the Heras Family, who recently purchased the Victor House on the North Side, announces the act will play the Butterfield time.

Menlo Moore's "Summer Girls," the property of which was destroyed by fire in the burning of Jack Root's theatre in Burlington, Ia., Feb. 11, opened brand new Monday in Dubuque, Ia.

There is talk of transforming Sans Souci park into a resort on the order of Bismarck Garden. Edward C. Waller has purchased the park for $456,540. A portion of the plot will be devoted to stores and flats.

Katherine Burritt, the Indian song interpreter, gave two recitals at the Whitney Opera House on Friday evening, and the other Sunday afternoon (Feb. 23) Miss Burritt appeared in Indian costume and her work created enthusiasm.

The following are the attractions for the outlying houses in Chicago for the week: "Over Night," at the Victoria; "Madame Sherry," Imperial; "The Divorce Question," National; "The Fortune Hunter," Warrington, and "The Starbucks" at the College.

Tom Mahoney will go to England June 3. He has bookings for six weeks outside of London.

Riverview Exposition, which has been remodeled and is being put in shape, will open May 14 with four new rides, a Japanese tea garden, a Hawaiian village, a new ballroom and a new rathskellar. A. R. Hodge will have charge of the publicity and Will T. Gentz will be his chief assistant

"White City" will open this year May 10. Ralph T. Kettering has been re-engaged as publicity manager.

Blossom Robinson (of Link and Robinson) was taken to the Isolation hospital last week with an attack of smallpox. The team was compelled to cancel Pittsburgh and Detroit on this account.

"The Silver Wedding" will be offered at the Cort Easter week, according to the latest plans of H. H. Frazee.

Following are some of the future bookings for the Wilson avenue theatre: Sophie Tucker, March 10; Arnold Daly and Co., March 24; Elbert Hubbard, April 1; Edna Aug, March 3, and Patricola and Kaplan, April 7.

The Victoria is now carrying on a vigorous advertising campaign and has taken space in the street cars, where the ads read "Loop Plays at one-half Loop Prices."

Morris McHugh, at one time the favorite comedian at the Bush Temple in the old days when stock was in vogue there, has been playing some comic pranks before the camera at the Selig Polyscope studios in Chicago.

"The Flower of the Ranch," one of Joseph E. Howard's musical comedies, has been reduced to tabloid form and is now in rehearsal at the Plaza theatre.

The city building department, which has begun a crusade against signs and awnings, has ordered the portico removed from the Illinois theatre.

Word has been received here that Bertha Mueller, a Chicago chorus girl who was injured in an automobile accident in Cumberland, Md., has recovered consciousness and will probably recover. Her mother, brother and two sisters live in Chicago.

Sophie Tucker was held over for a second week at the Willard after her showing Monday night. All records of the house were broken for the first day. It seemed almost a certainty she will take the high water mark for the week also.

"The Honeymoon Trail," a Boyle Woolfolk tabloid, started out at Memphis Monday on a 41-weeks' route. The show will play south and then travel over the Cort northwestern houses.

Jolly and Wild, who are now playing their tabloid over the Butterfield time, will go into the tabloid producing business in earnest at the end of the present season. Ed. Jolly will direct the productions. He has three manuscripts ready and is now engaging people for next season.

"Miss Nobody from Starland" closes March 9. The piece will be immediately set down for the boiling process and will be ready for production as a tabloid a fortnight following. The piece will be the property of the Western Extravaganza Co. It will carry several principals from the original show and the chorus also will be taken from the present production.

Sydney Harrison, formerly treasurer at the Grand Opera House, Syracuse, is now holding a similiar position at the Howland threatre, Pontiac, Mich., a W. S. Butterfield house.

May Tully has been routed over the Interstate time by Celia Bloom. After playing the circuit Miss Tully will journey to California to spend six months in rest.

"White City" is slated to open May 10. The same general policy will be followed in the running with an innovation or two added to brighten things up a bit.

The following players and entertainers are programed for the annual Actor's Fund Benefit Friday (Feb. 28): John Drew, Henry Miller, Nazimova, Mizzi Hajos, Charles J. Ross, Trixie Friganza, Douglas Fairbanks, Helen Lackaye, Ada Reeve, George W. Monroe, Harry Fisher, Gertrude Quinlan, James J. Morton, Marie Wainwright, Cooper Cliffe, Howard Brothers, Avon Comedy company, Pat Rooney and Mabel Bent. The benefit is under the auspices of the Chicago Theatre Managers' Association and is held in the Auditorium.

Alexander Carr, playing a new act at the Palace this week, has been offered a route over the Orpheum Circuit. The late star of "Louisiana Lou," however, may jump east to show the turn in New York before accepting the western time.

Carl Randall has been engaged for "The Stubborn Cinderella" tabloid, another output of the Western Extravaganza Co.

Sam Liebert has been booked over the W. V. M. A. time in "Toblitsky." Johnnie Simons made the arrangements. Edwin Ford also received the time through Simons. He is now playing the Interstate Circuit.

Sophie Tucker will play ten weeks for the W. V. M. A. before going over the Orpheum Circuit.

helped, and as usual the preliminary advertising was clouded in the proverbial Grauman mystery. They help business. The Four Lukens and De Michelle Brothers showed class and divided the hit honors of the bill. Lawrence and Edwards were well liked. Richard Burton made himself at home and chalked up a big score. Nelso and Floye were on to open the bill and despite the handicap for an act of this nature, pleased.

PANTAGES (Chas. L. Cole, mgr.; Alex. Pantages, agent, direct).—Nellie Schmidt, known as the "Alameda Mermaid," and her diving act, closed the show. Miss Schmidt showed marked improvement over her last appearance here and her aquatic tricks were enjoyed. Walter Montague offered "Convict 2634 and the Warden" with its story of prison life. The playlet proved gripping and entertaining. The piece is dramatically strong and was splendidly acted. The Four Solis performed excellently on the marimbaphone. Tom Kelly was in good voice and a big favorite. Dave Rafael and Co., with a ventriloquial offering, were successful in the opening position. The Valerie Sisters and their "show girl stuff" did moderately well.

COLUMBIA (Gottlob, Marx & Co., mgrs.; K. & E.).—Wm. H. Crane ("The Senator Keeps House").

CORT (Homer F. Curran, mgr.; Shuberts).—"Bunty Pulls the Strings" (second and last week).

SAVOY (Chas. Muehlman, mgr.; Ind.).—Kolb & Dill (first week).

ALCAZAR (Belasco & Mayers, mgrs.).—Vaughan-Lytell (stock; tenth week).

AMERICAN (Jas. M. Goewey & Co., lessees and mgrs.).—Dark.

VALENCIA (Will L. Greenebaum, mgr.).—Adeline Genee.

IMPERIAL (D. J. Grauman, mgr.).—Vaudeville.

Peter McCourt, the Denver magnate, has been visiting at San Diego and marveling at the beauties of the new Spreckles theatre, of that city, which is under the management of Jack Dodge and Harry Hayward. Mr. McCourt will visit a number of California towns before he returns to his Colorado fireside.

In Houston, Texas, after "Everywoman" had been played five nights, a committee of 10 prominent citizens approached Manager Bill Wright and offered one thousand dollars in cash for an extra performance of the modern morality play, to be given on Sunday, and to be free to all working girls of the Texas town. Railroad connections make an acceptance of the offer out of the question, and Wright has been grouchy ever since. In Dallas, "Everywoman" played to $13,400 on the week. Some business, even for Texas!

Charlie Muehlman, manager of the Savoy, San Francisco, accompanied the Kolb & Dill company on their two weeks' tour of California, during which time the Savoy was given over to Gus Hill's Mutt and Jeff company. The K. & D. troupe re-opens at the Savoy in "Hoity Toity," the old Weber & Fields' piece.

John Cort made a hurry-up trip to Los Angeles last week to get a view of "The Elixir of Youth," a new farce by Zellah Covington and Jules Simonson. The piece hit 'em hard at the Los Angeles Burbank and the house advertising was to the effect that the new farce is as funny as "Baby Mine" and "Charley's Aunt," combined—all of which might have been true had it been produced before either of the successful laugh makers named had known what a spotlight was used for. "The Elixir of Youth" evidently is from a French source. It is essentially Gaellic in theme, treatment and suggestiveness. The first act drags frightfully, the second act is a scream and the fun runs on the intermediate gear during almost the entire third act. Zellah Covington, one of the authors, played the chief part in the Burbank production. John Cort wants the farce for a New York production. Hey you, Mr. Cain!

The country at large will shortly be afforded an opportunity to witness the business activities of Fruitvale, where the late poet, Joaquin Miller, spent his last days, through the medium of motion photographs taken there Feb. 23 by the Cineomatograph Co.

"A Kaintuck' Feud" is the title of this week's play at the American, where the McKee Rankin Players are holding the boards. In addition to Margaret Drew, the present supporting company includes Maud Monroe, Robert Lawlor, Frank Kelton, Lloyd Ingraham, William Raymond, Frederick Winters, Frederick Knight, Frank Bonner, and Marshall Zeno. Fifty cents is the top price of admission and a satisfactory class of entertainment is being given for the money.

W. P. Reese, managing representative here for Sullivan and Considine, has been confined to his home with a severe attack of grip, but is now rapidly convalescing.

The French Alliance of San Francisco, one of the oldest institutions in the city, was the beneficiary of a dramatic entertainment given Feb. 19 in Scottish Rite Hall on which occasion Paul Gavault's popular Parisienne play, "La Petite Chocolatiere," was produced. Madame De Tessan, described as "the Parisian mondaine" (whatever that is), and wife of an eminent French journalist, essayed the leading role of Benjamine Lapistolle, while Mons. Andre Ferrier, of the French theatre, played Paul Normand. The French colony turned out in full force to witness the performance.

An unconfirmed rumor has it that an impresario by the name of Fest, who managed the old National before it ceased to be a variety resort, is negotiating for it again with a view of reviving vaudeville at pop prices. This policy looks to be about the only practical proposition for this historical old playhouse, which compared with its more modern looking and constructed neighbors, is akin to a relic of antiquity. That the office of Labor Commissioner McLaughlin is investigating the grievances of the McCall Musical Comedy Company against the management of the National is considerable more than a rumor and after placing the responsibility where it rightly belongs, some one will be officially requested to make good to the McCall management for alleged losses claimed to have been sustained when the theatre was not opened for public entertainment Feb. 10, as advertised, and after the company had come on here from Los Angeles in anticipation of a lucrative engagement. Charles Baxter was the nominal head of the house at the time, but it is generally believed that the financial responsibility is more likely to be settled upon the shoulders of J. C. Wilson, owner of the property, and for whom Baxter is said to have been acting in the capacity of resident business manager. More National gossip has it that Raymond Whittaker, late leading man there in melodramatic stock, has practically waived his claim for three weeks' salary that he thought was due him on an unexpired contract signed by a female booking agent in New York City before he left there for the coast. Owner Wilson is quoted for declaring that he never authorized the agreement to be signed, or something to that effect, and the amount of net cash that might be realized in the event of a court litigation probably does not impress Actor Whittaker as being at all worth the battle.

Ted McLain closed a 27-weeks' engagement as producer and actor of tabloids for the Western States Vaudeville Association, Feb. 22, at the Majestic in the Mission district. While his future plans are not in what might be termed a definite shape, it is probable that McLain may conclude to join his wife, Nana Bryant in Tacoma, where she is playing leads with the Mitchell Stock Company.

During the last week or ten days the attention of State Labor Commissioner and his aides have been focused pretty strongly on the operations of a pair of impresarios who have seen fit to team under the label of Haskins & Weill. A few weeks ago want ads were inserted in the columns of the local Sunday newspapers for chorus girls of more or less experience. Rehearsals for a girl show were subsequently found to be in progress at 222 Van Ness avenue. Everything appears to have gone along swimmingly until last week when it seems the ghost failed to walk for a Miss Schlesinger, the pianiste of the outfit, and who straightway presented her grievances before the Commissioner. An investigation of the "turkey" frame-up was instituted with the result Haskins & Weill absolutely denied the obligation alleged by their pianiste, who they claimed had simply been rehearsing with the other members of the aggregation. The troupe is understood to have been scheduled for a tour of the "tanks" adjacent to this point and was to open on Washington's Birthday. Manager Haskins does not appear to be very generally known among the promoters hereabouts, but his team mate and the reported "angel" of the combination is booked as N. Weill, and is said to be a local dealer in oriental rugs.

Mrs. Valerie Allison, listed in the local vocabulary of the stage as "the heroine of two silken nighties," was arraigned before Judge Dunn of the Superior Court Feb. 20 and pleaded not guilty to the charge of grand larceny preferred against her recently by a local female costumer. It has developed that the evidence against her is regarded as being weak and flimsy, and the prosecuting attorney joined the counsel for the defense in a motion to dismiss the case, which appears to be the probable conclusion of the affair. The two weeks of publicity, although not altogether as desirable conclusion of the affair. The two weeks the box office receipts at Pantages' theatres in this city and Oakland, and ultimately attained the particular object most desired.

S. S. Hutchinson, president of the American Film Manufacturing Co., the studios of which are at Santa Barbara, spent several days in this city last week, in company with a representative of the Chamber of Commerce, and while here engaged in the work of taking "movie" views of the most attractive parts of the city and the most notable points of interest hereabouts. Two separate films contain the pictures which will be shown all over the world as far as the American Company's service extends.

The recent demand of the Janitors' Union has been taken under advisement by the Allied Theatre Managers' Association and will be acted upon at the next regular meeting of that organization. It is understood from reliable sources that the chances of the Association conceding the janitors a day off a week with full pay are remotely slim.

Director of Concessions Frank Burt announces that Jacob, Adolph and Mervyn Gunzendorfer have just recently been granted the right to produce at the Panama-Pacific Exposition what is claimed to be their original aquatic spectacle, "The Submarine." The estimated total cost of the concession is placed at $150,000 and it is to occupy a ground space of 200 by 300 feet.

Ralph Herz gave his successful return engagement here at the Orpheum a sentimental climax by playing the principal role of bridegroom in a midnight marriage that took place in Oakland. The new Mrs. Herz was Mrs. Leah Harden, originally a native of Augusta, Ga., but more recently from New York City. The nuptial knot was tied by an Oakland judge and conspicuous as a witness was Mrs. Lang-

SAN FRANCISCO
By HARRY BONNELL
VARIETY'S SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.
Phone, Douglass 2213

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Minnie Dupree and Co. presented Alfred Sutro's "The Man in Front." Unquestionably away from the ordinary run of dramatic pieces and daringly bold the Sutro playlet was relished. Miss Dupree and supporting players gave a capable interpretation of their roles and subsequently scored. Will J. Kennedy and "Puss in Boots" proved quite pretentious and the musical piece was greatly enjoyed. Volant was more sensational than anything else. He's less mystifying than Onaip. Diamond and Brennan put over a hit and were generously rewarded with applause. Edwards, Ryan and Tierney gave satisfaction and demonstrated that Cabaret acts of ability still enjoy popularity here. Five Juggling Mowatts held the starting spot successfully. Apdale's Circus was last on the bill and held everybody in. John and Winnie Hennings repeated their hit of the preceding week.

EMPRESS (Sid. Grauman, mgr.; agent, S-C, direct).—A horse race was one of the promised features in "The Suburban Winner," which received much advance publicity. The act closed the show and did well. The leads were handled by George Hoey and Helen Bellew. Manager Grauman pulled an "extra" which he billed in big type on various stands throughout the city as "The Girl from the Mission." She proved to be Nellie Curley, who was fairly well received. The fact that she was a local girl

try (Lady de Bathe). The wedding was the sequel of a short and romantic courtship that dates back to the beginning of Mr. Herz's first engagement here at the Orpheum a few weeks ago. Mrs. Herz will accompany her husband eastward on his present Orpheum tour. Herz first wife was Lulu Glaser.

Lovell and Williams have parted company and now the act is labeled Lovell and Lovell. The new other half of the team is Pearl Lovell, wife of Billy Lovell.

Ben Westland, a late arrival here from Seattle, has associated himself with the local theatrical enterprises of Arthur Don.

Clara Howard's engagement at the Portola-Louvre has been extended to March 1, when she will leave for Portland to open at the Multnomah Hotel.

The engagement of Creatore and his Band came to a close Feb. 22 at the Odeon cafe, where the former policy of a straight cabaret show has since been revived.

The engagement of Evelyn Vaughan and Bertram Lytell, extended two weeks beyond the original ten weeks' booking, will come to a close March 15. The names of their successors have not yet been announced.

Cameron and O'Connor are understood to be scheduled to sail April 22 for Honolulu, where they are to play three weeks at one of the principal vaudeville theatres.

With one exception, prosperity is reported to be hovering in and about the box offices of the houses of the Western States Vaudeville Association these days. The only semblance of a bloomer is in their Fresno house, where the tendency of the patronage is inclined toward the girlie shows as the probable result of education by previous attractions with choruses. Notwithstanding the inactivity that has been in evidence for several months past at Mason and Eddy streets, where the proposed California theatre is to be constructed, it is believed that the litigation between the owners of the property, and the lessees and builders will be satisfactorily adjusted in time for the house to be opened early next fall. The lease of the Garrick, formerly Orpheum, on Ellis street, near Fillmore, and adjoining the Princess, will in all probability revert back to the W. S. V. A. by the first of next year and then this concern will have a total of six of the very best pop vaudeville theatres in the city. The splendid business now being done in their several houses can be attributed more than anything else to the excellent quality of the attractions which comprise not only the acts of the incoming Sullivan-Considine road shows, but also the cream of the bills on Pantages' circuit, following the latter's closing on that time at San Diego.

Bert Levey, the coast booking agent, is planning a trip east some time next month. New York City will be the objective point, with a probable stop off of a few days in Chicago enroute. The purpose of the journey will be a combination of business and pleasure.

"The Redemption," the new vaudeville offering in which Dorothy Davis Allen and Norman Fusier, late principals at the National theatre, are playing leads, is being given a thorough workout this week at the Majestic under the personal direction of Sam Harris, vice-president of the Western States Vaudeville Association, who is probably the most interested financially in the act. The skit is interpreted by seven principals and nine supernumeraries that include a six-piece Salvation Army band. A special setting characteristic of one of the best known dance halls on the "Barbary Coast" is employed in the production. The act is described as opening with a special moving picture film, showing a country girl alighting from the ferry at the foot of Market street and wandering up that thoroughfare to Kearney street, and over to Pacific street into the resort of one Spider Kelly. After the incidents of the play as depicted in the dance hall are played, another film shows the timely rescue of the girl by the Salvation Army people and her subsequent redemption. The sketch is said to be intensely dramatic.

La Estrellita, the dancer, is scheduled to begin a return engagement of from four to six weeks at the Portola-Louvre March 9.

Since disposing of his interest in the Portola-Louvre, Herbert Meyerfeld, Jr., has embarked in the real estate business. San Carlos Park, near Redwood, this State, is the scene of his present activities.

Lester J. Fountain, amusement manager at the Portola-Louvre, has lately arranged to take out a booking license for that resort and hereafter all booking will be done with him direct, except in an occasional emergency case, where it is found necessary to get some especially desired attraction through the medium of an agent.

C. O. Swanberg, general manager of the Portola-Louvre, is away on a business trip to Portland, Tacoma and Seattle.

LOS ANGELES

By BUNNY

MASON.—"The Concert," with Leo Ditrichstein artistic success, lauded by critics.

BURBANK.—"The Elixir of Youth" continues big laughing hit.

MOROSCO.—"Oliver Twist," with Nat Goodwin as Fagan, second week. Big business.

MAJESTIC.—"Naughty Marietta" opened fairly well. Florence Weber in title role boosts production above mediocrity.

Advance sale for Bernhardt's Orpheum engagement, opening Monday, has been tremendous. Although first of week witnessed heaviest rains in 23 years all houses enjoying healthy business.

PHILADELPHIA

By GEORGE M. YOUNG

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Speculators handling tickets outside and a capacity audience indoors testified that the Kinetophone pictures shown here for the first time Monday were proving a draw. The talking pictures have been extensively advertised. The descriptive lecture and the "minstrel first part" pictures were shown and created interest. The synchronization was almost perfect, but the talking machine was far from clear toned and at times it was impossible to hear what was sounded. The principal point for fault finding, however, is in the selection of subjects, even allowing for this being a "tryout," the subjects have been poorly chosen and the "minstrels" drew snickers. Whoever dressed up the "minstrel first part" had a poor idea of matter for a stage picture. But as a "first run" here, the pictures made good. The bill did not hit the smooth running gait of last week's show, but there were several nicely placed hits which held up the pace to a fairly good average. "In the Barracks," the newest Jesse L. Lasky act offered here, is about the poorest of the lot. There is no depth or meaning to it and the best that can be said of it that the setting and costumes were pretty. What credit there was to be distributed went to Myles McCarthy, who made as much of his part as possible. The last five minutes of the sketch helped to pull it out of a bad rut, but the early portion is worthless. When a sextet of men and "show" girls are unable to put over a simple "turkey-trot" number nowadays, they must be a pretty poor bunch of choristers. The Lasky sketch was sandwiched in between two very well liked acts so that the average was not so bad. First Van Hoven worked the house into a "dippy" crowd of laughter-workers by his mad antics and comedy magic. His road was uncertain at first, but he managed to get them going right and had no trouble finishing strong. Next to closing and following the Lasky act came Billy Gould and Belle Ashlyn with their snappy singing and talking skit. A few of Billy's stories are too well known for him to keep in use, but he got good results with them, and his clever partner helped pull the act into the hit class. They finished very well on Miss Ashlyn's clowning, which Gould "fed" to a nicety. John P. Wade and Co. in "Marse Shelby's Chicken Dinner" scored solidly. The early half of the bill hit an unusually high average and ran on an even balance. Bert Levey was on rather early—third position—but his act bears the stamp of originality with an artistic touch which commands recognition, and it was freely given by a well-pleased audience. Ralph Smalley was generously applauded for his "cello" solos. Brown and Blyler won warm favor for their piano offering, the finishing number being a big help to them. There is a noticeable sameness in the first two numbers which might be improved upon. The acts at both ends of the bill had pretty rough sledding. The Alpine Troupe with a very showy and well-handled wire act played to the crowds coming in, while LeRoy, Wilson and Tom, in the closing spot tumbled about the floor to the accompaniment of departing throngs. Under the conditions, both did all that could be expected. As was predicted, Kelly is getting to be a matinee idol. He got a reception every time he appeared Monday, but missed getting his laugh when one of Van Hoven's "prop" paper bags refused to explode.

PALACE (E. L. Perry, mgr.; booked direct)—Perry's Minstrel Girls came very near blossoming into a burlesque show this week. Even

the "Coocher" was there, not very strong, but there just the same, and it proved the applause hit of the act. Dottie Claire led the number with "Sumerun," nattily attired in white tights and a little Chinese jacket. The "wiggler" came from the chorus line and her name was not announced, but the girl looked as if she might pull a pretty fair "cooch" number if given a chance. Claire Peri sang a number and her costume was a cross between a hobbled night-gown and a trapeze artist's slip robe. Amanda Gilbert had a real chance this week and made good with it, putting over three songs in good style. Josie Flynn was not so much in evidence as last week and when she did get going she was a small sized riot all by herself, clowning for good laughs and doing an "audience" stunt while carrying a little "pick" which proved a hit. Emma Krouse and Margaret Crouse also had numbers. It is a much better act this week than last and still looks good enough to carry along for awhile with a few changes each week. Passeri's Band, which was a featured act here several weeks ago, is back again with a musical act mounted with a special set. The music seemed to suit those in front. Charles Thompson, a juggler, was well liked. Lida Cotter and Co. offered "A Misfit Army" to some scattered laughs. Miss Cotter is quite some blonde and a figure that was made to lead an Amazonian march. Miss Cotter sang a ballad about "Say Good-byee to Muther-eh" which got over, but the comedy efforts of the two comedians were very weak. The dancing finish did a lot for the act of Conroy and Grimley. They need to brush up the talk. Flying Waldo pleased with his aerial and contortion tricks as an opener.

VICTORIA (Jay Mastbaum, mgr.; booked direct).—Bill reached only a fair average of merit. "A Day in Jungleland," presented by Mlle. De Lores and Co., was the featured act and drew liberal favor. It is a big looking and well staged act for the small time and the acrobatics will carry it through. The singing could be improved. It was well liked. Ethel Dumond offered a series of straight songs which pleased. Owley and Randall have not made any change in their old comedy juggling turn, but it went over in good shape. The Brietel Brothers are of the ordinary two-men dancing teams. Blondell and Tucker won warm favor for the varied offering. The musical number for the finish could be spared. The parodies scored solidly. Saronski held attention with his violin solos, mixing up the classical and pop stuff to advantage. The Chamberlins did stunts with ropes and a whip. A strong claim for originality is made in a speech by the man, but the act developed nothing to warrant it. Undine Andrews, a cute looking girl in kid's dresses told some stories and sang a couple of "kid" songs which won liberal applause. Miss Andrews dresses neatly and is a clever handler of "baby" talk. There is no improvement in the comedy of the McGrath and Yeoman act since last seen. Until this is done the act cannot get into the "good" class even on the small time. Singing will help this pair and they should do more of it and less attempts at comedy.

BOSTON

BY J. GOOLTZ.
80 Summer Street.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Bert Fitzgibbon, crazy riot; Boganny's Royal Lunatic Bakers, immense; Elsa Ruegger, dandy cellist; Tom Nawn & Co., scream; Rosalind Coghlan & Richard Pitman, pleased; White & Perry, good; Rich & Lenore, pleased; Charles & Anna Glocker, opened with novelty; Watson's Farmyard Circus, closed well. Talking pictures do well, first week.

HOLLIS (Charles J. Rich, res. mgr.; K. & E.).—"The Governor's Lady" started with a rush. Fine Lenten business.

COLONIAL (Charles J. Rich, res. mgr.; K. & E.).—"The Miracle," only fair.

PARK (Charles J. Rich, res. mgr.; K. & E.).—"The Woman." Next week last. One of the season's successes.

BOSTON (Al Levering, mgr.; K. & E.).—"The Garden of Allah." Big business.

SHUBERT (E. D. Smith, res. mgr.; Shubert)—"The Red Petticoat." Last week of fair business. "Ready Money" next week.

MAJESTIC (E. D. Smith, res. mgr.; K. & E.).—"Bunty" will close run this week. Business dropped off. Four matinees this week for a clean up. Gilbert & Sullivan Opera Company next week.

PLYMOUTH (Fred Wright, res. mgr.; Liebler).—Opening of "The Cradle Snatcher," with Robert Loraine, postponed to Thursday night. More time for rehearsals needed.

TREMONT (John B. Schoefell, res, mgr.; K. & E.).—"The Yellow Jacket." Started well.

BOSTON OPERA HOUSE (Henry Russell, managing director).—Grand opera.

CASTLE SQUARE (John Craig, mgr.).—Stock: "Believe Me Xantippe." Sixth week. Continual changes being made to bring it to perfection. New York people interested.

GAIETY (George T. Batchellor, mgr.).—"Robinson Crusoe Girls."

CASINO (Charles Waldron, mgr.).—"Taxi Girls Burlesquers."

HOWARD (G. Lothrop, mgr.).—"Gay Widows."

GRAND OPERA HOUSE (G. Lothrop, mgr.).—"Cherry Blossoms."

"The Pink Lady" will return to the Colonial March 10.

"Officer 666" comes to the Park March 10.

The return of the "Irish Players" to the Plymouth, where they made their first American appearance, is scheduled for March 24.

No date has been set for the close of the "Garden of Allah" at the Boston, but when this does happen, the old standby, "The Round-Up," will follow.

For the next three weeks "Milestones," which closed at the Tremont last Saturday night, will make a tour of one-nighters through New England.

Wilson Melrose has left the cast at the Castle Square theatre. His place as the detective in "Believe Me Xantippe" is being played by Donald Meek, whose place is filled by Frederick Ormonde. Meek formerly played the part of the criminal.

Only three more weeks for "The Garden of Allah" in addition to this one.

ATLANTIC CITY

By I. B. PULASKI.

SAVOY (Grant Laferty, mgr.; agent, U. B. O.).—Simon and Osterman in "A Persian Garden," the most delightful musical comedy offering in vaudeville. Is an ideal tabloid that is solid entertainment from start to finish with all the credit due to the comical Louis Simon and clever Katheryn Osterman. Conly and Webb, big hit; Apollo Trio, really wonderful; Van Brothers, very big; Hilda Hawthorne, earned big applause; Great Baisden, unusually funny.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—Francis Wilson in "The Spiritualist" (premiere) (24-26); "The White Slave" (27-1).

MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Grookett, bus. mgr.).—M. P.

CRITERION (I. Notes, mgr.).—M. P.

BIJOU DREAM (H. J. Elliott, mgr.).—M. P.

ARCADIA (Hall & Mason, mgrs.).—M. P.

CITY SQUARE (E. O'Keefe, mgr.).—M. P.

ROYAL (W. R. Brown, mgr.).—M. P.

CENTRAL (Jacoby & Goldman, mgrs.).—M. P.

Next week at the Apollo J. H. Dudley appears for the first five days in "Dr. Bean from Boston." Mrs. Fiske plays Saturday in "The High-Road."

This week will see in course of construction still another theatre. It will, however, be located on Atlantic avenue and will be devoted to pictures. The site is the one for the proposed pop house that William Miller obtained an option on some time ago and is in the block midway from New York and Kentucky avenues. It is said that Mr. Miller lost $2,000 (option) on the proposed deal. The new theatre will have but one floor and will seat 1,700. The Temple Realties Co. is back of the venture, Isaac Bachacach, a well-known real estate operator, being at the head of that concern. Six stores are included in the plans, three each being on either side of the entrance. When completed the new house will be the third picture house in the block.

Ben Harris gave the Boardwalk a treat by appearing there for the first time in two years. He arrived Friday and left Sunday. Ben looked over the theatre on the old pier but it did not seem to please him much for there is no provision for a stage, and to put in one and a gridiron would cost several thousands of dollars. Ben said, in talking of the new thea-

tres now building, that if any more new ones are put up the lessees will have to pay the audiences to come into them.

The Islesworth Cafe is giving a cabaret with five entertainers on the job, the big "show" probably being given because of the stiff opposition encountered. The "bill" includes Marion Conway, a clever character singer; Freida Klemm, an old favorite; the team of Poff Jones and Elsie Davidson, and Paul Brown. Leo Kohles has charge of the orchestra, which is increased on Saturday nights. At Barnay's entertainers are George Kreer and Bert Miller. At the Wiltshire are May Mack and Lena Townsend.

A record-breaking crowd of visitors was in town over the week end, and as usual many theatrical folk were on hand. Many of the "Broadway to Paris" show came down Saturday night from Philadelphia after the show, Baron Max and Gertrude Hoffman arriving with Mr. and Mrs. Morris Gest, Ethel Hopkins and "Sunshine."

Skigie, Variety's sometime kid critic, is with us after a long absence, which he says is no fault of his. The lad is growing bigger and his hair is changing from brick color to red brown (or auburn) and he is thankful for both.

Steeplechase Pier will open March 15.

HIPPODROME.—Ernestine Lombardi, ordinary; William Marquis, liked; Von Jerome, contorts conventionally; Seymour & Laverne, well received; Lee Klare Co., held attention; Leonard & Haley, scored decisively; Brengk's Models, same pretty number.

ST. LOUIS

By JOHN S. ERNEST.

COLUMBIA (H. D. Buckley, mgr.).—Nat. M. Wills, scored as headliner; Melville & Higgins, entertaining; Lester, decided hit; Claude & Fannie Usher, excellent; Herbert's Canine's, well trained; Ameta, beautiful; Mr. & Mrs. Gordon Wilde, went big; Talking Movies.

HIPPODROME (Frank Talbot, mgr.).—Thos. Q. Seabrooke, very big headliner; Lottie Williams, scored; Eckhoff & Gordon, much applause; Salvatore, fine; Benos, very clever; Van Horn & Jackson, did nicely; Rogers Kids, entertaining; Three Ravens, very good; Charlotte, well received; Manley & Walsh, heartily encored; Hobson Equestrians & Schuman's Stallions, conclude a long meritorious bill to crowded houses.

PRINCESS (Dan Fishell, mgr.).—Princess Maids in "Jones' Mishaps," scored completely as headliner; Zalaya, excellent; Don Billiken Barclay, amused.

EMPRESS (C. B. Heib, mgr.).—Milo Belden & Co., featured; Gordon Bros., unique; Tom Mahoney, scored success; De Marest & Chabot, well liked; Frawley & Hunt, marvelous.

KING'S (F. C. Meinhardt, mgr.).—Great Harrah & Co., honors; Buckley & Moore, above average; Eddie Foyer, amused; Mr. & Mrs. Young, good; Willie Zimmerman, exceptionally good.

SHENANDOAH (W. J. Flynn, mgr.).—Cora Corson Sextette, headlined; Carl Randall, successful; Earl, Wilson & Neal, original; Sadie Sherman, very entertaining; Aerial Sherwoods, daring.

OLYMPIC (Walter Sanford, mgr.).—Kitty Gordon in "The Enchantress" drew a well-filled house.

CENTURY (Wm. Kaye, mgr.).—Rose Stahl created a sensation in "Maggie Pepper" before a large audience, and is duplicating her "Chorus Lady" success.

SHUBERT (Melville Stolz, mgr.).—"The Blue Bird" returns more beautiful than ever. Burford Hampden and Editha Kelly drew honors.

GARRICK (Mat Smith, mgr.).—"Alibi Bill" the latest of the underworld study made its initial appearance here to a fair house. While the play is not as strong as others that have gone before, it draws a vivid picture.

AMERICAN (H. R. Wallace, mgr.).—Ward & Vokes in "A Run on the Bank," featuring Lucy Daly, received round after round of merited applause. Miss Daly is the life of the piece. Crowded house greeted opening performance.

GAYETY (Chas. Walters, mgr.).—"Bowery Burlesquers" opened to an overflowing gathering.

STANDARD (Leo. Reichenbach, mgr.).—"Dante's Daughters," featuring J. Theodore Murphy and Gladys Sears, with La Marche, a dancer, as added attraction, drew large crowd.

Eddy Foger told Earl Gillihan he was funny. He opened at the King's Monday night.

Willie Zimmerman is playing the Crawford time. Six hours to set up the stuff.

The Great Harrah Co., classy roller skaters, are playing the King's. No wonder, he is selling watches, he certainly goes some.

Geo. Bentley, one of the agents in Gillihan's office, is nick-named "Martin Beck."

Emily Beckman, the typist in Crawford's office, is running close to Bentley.

NEW ORLEANS

By O. M. SAMUEL.

DAUPHINE.—Walker Whitesides in "The Typhoon" masterful play excellently enacted. Excellent business.

TULANE.—Fritzi Scheff in "The Love Wager." Star supported by mediocre company in irrelevant trite operetta, drawing well.

ORPHEUM.— Laveen-Cross Co., conventional; Ferguson & Northlane, fair; Williams & Warner, entertaining; Billy K. Wells, crudely humorous; "Sign of the Rose," mawkishly sentimental playlet, valuable only for George Beban's Italian portraiture; Nellie Nichols, hit; Gautier's Toyshop, 1913 annual act.

CINCINNATI

By HARRY HESS.

GRAND O. H. (John H. Havlin, mgr.; agents, K. & E.).—"Pink Lady" made favorable impression.

LYRIC (Jas. E. Fennessy, mgr.; agent, Schuberts).—"The American Lady." John Phillip Sousa led the production. With the many changes made it has been whipped into a fairly enjoyable performance.

WALNUT (W. W. Jackson, mgr.; S. & H.).—"Busy Izzy" here before; present edition pleased.

KEITH'S (J. J. Murdock, mgr.; agent, U. B. O.; rehearsal Sunday 10).—Winslow & Stryker, opened; Claudius & Scarlet, refused to go on, account of place on bill; Howard, hit; Geo. Rolland & Co., scream; Three Wonderful Singers, hit; "Dinkelspiel's Christmas," featured; Hawthorne & Burt, hit; Forrer & Egdirettu, closed.

EMPRESS (George F. Fish, mgr.; S-C; rehearsal Sunday 10).—Van Cleve, Denton & Pete, knockout; "Broomstick" Elliott, hit; Gilmore Corbin, very good; Hal Stephens, featured; Four Melody Monarchs, hit; Maffat-La Reine Co., very funny.

STANDARD (Thos. Corby, mgr.).—"The Columbia Burlesquers."

PEOPLE'S (Jas. E. Fennessy, mgr.).—"Queens of the Follies Bergere."

Harry Scheck and Thomas Abel, performers, were locked up and charged with disorderly conduct, having engaged in a fight with a bartender on the street.

Lee H. Brooks, president of the Coney Island Company, died here aged 72 years.

AKRON, O.

February 24, 1913.

COLONIAL (Felber & Shea, agents; E. M. Stanley, mgr.; rehearsals, Mon. & Thurs. 10).—21-22, Chas. Ledegar, fine; The Clipper Comedy Four, good; Brent Hayes, entertaining; Eva Taylor & Co., took well; Lewis & Dody, great; Cheyenne Days, immense; 20, Raymond Hitchcock, exceptionally good to capacity house; 24-26, Harry Tate's, Motoring, a laugh; Gretta Mack, fair; Laberger & Dogs, good; Lavere Trio, fine dancers; The Four Knozer Brothers, great; Leo Carnillo, funny.

GRAND O. H. (O. L. Elsler, mgr.).—20-22, Moulin Rouge Girls, pleased well filled houses; 26 Al. H. Wilson, It Happened in Potsdam; 27-28, Wine, Woman and Song; 1, Little Boy Blue; 2-5, The Third Degree.

GROTTO (C. N. Norris, mgr.).—Louise Sterling, good; Varin & Varin, fine.
MUSIC HALL (R. Clark Miller, mgr.).—Letter Carriers' Minstrels, direction Fred W. Work, pleased three large audiences, 21-22.

I. W. W. heading large Rubber Worker's Strike, which looked like a repetition of Lawrence, Mass., strike, is about over. Greatest downfall of business reported by all merchants during past week. Show shops doing nicely considering conditions.

TOM HARRIS.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsals, Mon. & Thurs. 2).—24-26, The Levolas, fine; Morgan & Thompson, clever; Quig & Mickerson, scream; Cal Stewart, went big; Lloyd Childs' "An Evenin In Honolulu," well received; 27-1, Kelley-Shuster Co.'s "Frisky France."

MELTON.

ASHLAND, KY.

ASHLAND (F. H. Mundy, mgr.; agent, Ind.).—11, The Rosary, fine business; 25, Keene, the magician.
COLUMBIA (Dick Martin, mgr.; agent, Sun).—17-18, Lessington & Lewis, fine; 19-20, Wheelock & Hayes, bicycle acrobats, very fine; 21-22, Griffis & Doris, fair.
SCENIC (Dan Norton, mgr.).—Dunlap pony contest proving quite an attraction.

JACK.

BUFFALO.

STAR (P. C. Cornell, mgr.; K. & E.).—Raymond Hitchcock again demonstrated the fact that he is one of Buffalo's favorites. He drew a capacity house. March 3d, The Round Up.
TECK (John R. O'Shei, mgr.; Shuberts).—"At Bay" is a new play by George Scarborough, featuring Andrew Mack and Crystal Hearne. March 3, The Road to Happiness.
SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal, Mon. 10).—Edison's talking moving pictures was the feature. Hardeen, king of handcuffs, feats difficult and mysterious; John E. Hazzard, monologist, had the house in a roar; Gertie Vanderbilt and George Moore have a new dancing and singing act that met with great favor; Flying Wards, aerialists, who open the show, have one of the best acts of the kind seen here this season; Flanagan & Edwards, Off and on, excellent; Charles Mack & Co., Come Back to Erin, most attractive; Wilfred Clark & Co., always good for a laugh; Coombs & Arden, fine singers.
MAJESTIC (John Laughlin, mgr.; S. & H.).—Thomas E. Shea drew a crowded house.
LAFAYETTE (C. M. Bagg, mgr.; Empire Circuit).—Burlesque with just the proper tang is the quality of the "Stars of Stageland" which are glittering here this week and drawing crowds.
GARDEN (M. T. Middleton, mgr.; Columbia Circuit).—The Dazzlers, with Pete Curley, is up to the Garden standard.
FAMILY (A. R. Sherry, mgr.; Loew; rehearsal, Mon. 10).—Monahan, clever; Mary Keough, child impressions, petite; Anderson Twins, singing and dancing, good; Premier Duo, banjo and violin, entertaining; Gertrude Dudley & Co., Prima Donna's Tryout, classy; Harry Tsuda, daring.
ACADEMY (Henry M. Marcus, mgr.; Loew; rehearsal, Mon. 10).—Zito, novelty musician, encored; May Hendrick, neat; Five Licorice Sticks, Plantation Days, amused; Paris Green, comedy talks, many laughs; The DeBourg Sisters, French Novelty Act, mysterious; Kinka and the Dogs did nicely; Alton & Arliss, vocal harmonists, versatile; Gibson & Ranney, "A Cowboy's Courtship," thrilling; Grace Leonard & Tom Dempsey very classy; Keit & DeMont, comedy acrobats, great.

THAYER.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—"The Gingerbread Man."
TEMPLE (Fred W. Falkner, mgr.).—Temple Players, in "Shore Acres."

Contractors have begun on the new picture house at Broadway and Newton avenue. The theatre will seat 700, and is in the heart of the town.

DANIEL P .McCONNELL.

CANTON, O.

ORPHEUM (E. R. Rutter, mgr.; agent, Sun).—Corn's Dogs, big; Geo. Hillman, good; J. A. Murphy (Adam Sowerguy) and Eloise Murphy, biggest kind of hit. Gotham City Trio, good; Great Lutz & Co., sensation here. Capacity opening.
LYCEUM (Abrams & Bender; Family time; U. B. O.).—Gene Muller Trio, fair; Mills & Moulton, pleased; Caroline Nelson & Co., good; Keystone Comedy Four, hit; Richards & Grover, fair. Business only fair.
GRAND (Fieber & Shea).—Raymond Hitchcock, capacity, 21; DeKoven Opera Co., March 4.
AUDITORIUM.—G. A. R. Band Minstrels, 27-28; Bonci, March 10.

Elmer R. Rutter, three years manager of the Grand, took management of Orpheum Theatre, 24.

CLEVELAND, OHIO.

HIPPODROME (H. A. Daniels, mgr.; rehearsal, Mon. 10).—Three Mari Brothers, clever Japanese risley artists; Pealson & Goldie, pleased; Kate Elinore & Sam Williams, uproar; Don Fulano, a well trained horse; Caesar Nesi, good voice; Henry Woodruff & Co., "A Regular Business Man," very good; Lillian Shaw, dialect songs which were a feature of the bill; Four Rianos, novelty act. The Edison talking picture put on for the first time in Cleveland.
GRAND (J. H. Michaels, gen. mgr.; rehearsal, Mon. & Thurs. at 10).—The Waltons, good; Ned Woodley, good line; Gardner, West & Sunshine, won favor; Arthur Bordelle, musical novelty; Bessie Babb, songs; Wood & Callan, jugglers; The American Quartette, pleased; Rose Reynolds & Young Sharkey, clever bag punching.
PRISCILLA (Proctor E. Seas, mgr.; rehearsal, Mon. 10).—The Boys in Blue, difficult military maneuvers, headline; Marie Kinzie & Co., sketch, feature; Vassar & Arken, singing and talking; The Tanakas, novelty; Dudley & Parsons, comedy; The Bowery Trio, harmony; Harvard & Cornell, singing and talking.
STAR (Drew & Campbell, mgrs.).—Billy Watson and His Beef Trust, with Billy Spencer, Sadie Huested and Margaret Sheridan, principals.
EMPIRE (E. A. McArdel, mgr.).—Jack Singer's Big Behman Show; Lew Kelly, the Watson Sisters, Fred Wyckoff, Lon Hascall, Vic Casmore and others, featured.
COLONIAL (R. H. McLaughlin, mgr.; Shuberts).—"Ready Money," took a strong hold on the Monday night audience.
OPERA HOUSE (Geo. Gardner, mgr.; K. & E.).—Maude Adams, "Peter Pan," is sold out for the entire week and an extra matinee will be given Friday afternoon.
PROSPECT (Geo. Todd, mgr.; Stair).—Fiske O'Hara, "The Rose of Kildare."
DUCHESS (W. B. Gyran, mgr.).—Vaughan Glaser Stock Co., "The Man From Home."
CLEVELAND.—Holden Stock Co., "Beverly of Graustark."
GORDON SQUARE.—Sunny South Minstrels.

WALTER D. HOLCOMB.

COLUMBUS, OHIO.

KEITH'S (Wm. Prosser, mgr.; agent, U. B. O.).—Marshall P. Wilder, headliner; Milton Pollock & Co., in "Speaking to Father"; Rae Fenton & Her Yankee Lads; International Polo Teams; Jack Campbell & Percy Pollock; Caron & Herbert; Kelly & Pollock; Mr. & Mrs. Stuart Darrow.
BROADWAY (Wm. James, mgr.).—Malvern Troupe, feature; Eddy Adair & Edith Henny; Harris & Randall; Leason & Sargent; Mlle. Silverado; Kinemacolor.
SOUTHERN (J. F. Luft, mgr.; Shuberts).—Mrs. Leslie Carter in repertoire, 24-25; "Her First Love" (Yiddish), 26; "A Butterfly on the Wheel," 27-1.
HARTMAN (Lee Boda, mgr.; K. & E.).—"The Girl at the Gate," 24-26; The Great Raymond (magician), 27-1; "The Daughter of Heaven," with Viola Allen; March 3-8, "The Quaker Girl," with Ina Claire and Percival Knight, 10-15.
HIGH ST. (Chas. Harper, mgr.; S. & H.).—"One Day," 24-1; "Mutt and Jeff," 3-8.
MEMORIAL HALL.—Leopold Godowsky, 25; Mme. Lina Cavalieri, 28; Cincinnati Symphony Orchestra, 5.

Kitty Gordon in "The Enchantress" is a March booking at the Hartman.

Mlle. Dazie, after several performances at Keith's last week, was forced to go East again, owing to a severely sprained knee, sustained three weeks ago during a performance in New York. Her dancing partner, Signor Bonfiglio, and the eight dancing girls quickly rehearsed a new act and finished the week. Mlle. Dazie was the headliner, and her appearance here was the first since the injury was first sustained. Her knee was placed in a cast before leaving for New York. The Four Rianos were hurriedly sent here to augment the bill.

"The Daughter of Heaven" will come here from Chicago, where it had a three weeks' run.

Will Deming was unable to play the leading part at several performances of "The Fortune Hunter" at the High Street last week, owing to illness. His part was taken by Joseph Foley, who ordinarily plays Roland Barrett, the bank clerk.

Rose Stahl pleased audiences in "Maggie Pepper" last week at the Hartman.

The Minneapolis Symphony Orchestra gave two concerts at Memorial Hall the 17th.

Thomas A. Edison's kinetophone is promised at Keith's soon.

A rehearsal of Viola Allen in "The Daughter of Heaven" was shown in Kinemacolor at the Broadway Sunday.

H. ACKERMAN.

CRAWFORDSVILLE, IND.

MUSIC HALL (Geo. R. White, mgr.).—19, "Passing Show," poor show, fair business; 20-21, Pictures.
JOY (Oscar Lambiotte, mgr.).—17-22, Pictures.
THEATORIUM (Albert Miller, mgr.).—17-22, Pictures.
MUSIC HALL.—25, "Littlest Rebel"; 4, "Girl At Gate."

GEO. A. ROSS.

DALLAS, TEX.

MAJESTIC (O. F. Gould, mgr.; agent Inter.; rehearsal Mon. 10).—Week 17, The Kumas, very good; Al Carlton, pleased; Ruth Roche-Frances Co., good; Marks & Rosa, pleased; "In 1999," hit; Fisher & Green, fair; Paul Spadoni, excellent.
GARDEN (Stinnett & Brown, mgrs.; agents Keith & Miller; rehearsals, Sun. 6).—Gypsy Wilson, pleased; Nadell & Kane, good; Gilroy & Corrill, good; Billy Van, fair; Great Rapoli & Co., excellent.

GEO. B. WALKER.

DAVENPORT, IA.

GRAND (David L. Hughes, mgr.; Orpheum).—16, Eldora & Co., strong act, well

liked; Keene & White, clean and clever; Marvelous Millers, enthusiasm; Carrie Reynolds, hit on style and class; Jessie Busley & Co., fine reception; Doc O'Neil, big laugh; Meehan's Canines, closed show, many encores.

AMERICAN (Chas. E. Berkell, mgr.; Pantages; rehearsal, Mon. 1.30).—17, Walter Percival & Co., fine results; Zeb Zarow Troupe, fine; Otto Bros., got results; Those Three Girls, favorites; Carmen & Clifton, please.

LYRIC (J. H. Blanchard, mgr.).—16, Marion's Dreamland opened new idea of burlesque locally; fine production; excellent criticisms. SHARON.

DENVER.

ORPHEUM (Martin Beck, gen. mgr.; direct).—17, Stella Mayhew & Billy Taylor, headlined, scored big hit; Galloway, Kaufman Co., went big; Mlle. Lucille, liked; Henry Lewis, good; Chris Richards, fine; The Hassans, fair; Seeley & West, excellent.

EMPRESS (Geo. A. Bovyer, mgr.; S. & C.).—"Fun in a Cabaret," feature, pleased; Pauline Fletcher & Co., ordinary; Devere & Lewis, fair; Jacobs Dogs, amusing; Virginia Grant, very good; Don Carney, hit.

PANTAGES (Nat Darling, mgr.; direct).—Geo. Rowley, fair opener; York & King, scored; Hilliar, held interest; Eckert & Francis, many laughs; Six Castillions, feature, good impression.

BROADWAY (Peter McCourt, mgr.).—"The Merry Widow."

TABOR GRAND (Peter McCourt, mgr.).—"Graustock."

HARRISON E. HALLAM.

DES MOINES.

ORPHEUM (H. B. Burton, res. mgr.; rehearsal Sun. 10).—Week 16, headliner "Little Billy," scored; Chas. & Fannie Van, laughs; Felix & Barry Girls, went big; Jere Grady; Frankie Carpenter & Co., fair; Teschow's Entertainers, pleased; Warren & Blanchard, good; Loretta & Bud, pleasing.

PRINCESS (Elbert & Getchell, mgrs.).—Stock, good business.

BERCHEL (Elbert & Getchell, mgrs.).—"The Trail of the Linesome Pine"; 19-20, "Monte Carlo Girls"; 22, Field's Minstrels.

MAJESTIC (Elbert & Getchell, mgrs.).—S-C vaudeville. JOE.

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Mon. 10).—St. Onge Trio, opened; Frank Morell, well liked; Bryan & Sumner, pleased; Charles Leonard Fletcher, very good; Ofedo's Manon Opera Co., excellent; Providence Players, good; Bernard & Weston, big; Four Cliftons, splendid.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Mon. 10).—Harry Bulger, hit; Lillian Mortimer, third week; Weston & Young, good; LaFeydia, good; Edith Haney, very pleasing; Jewell & Jordon, clever.

BROADWAY (J. M. Ward, mgr.; S-C; rehearsal Sun. 10).—Willie Ritchie, applause; John T. Doyle, good; Nathal Trio, pleased; Ernest A. Rackett, very good; Barnes & Robinson, encored; Wheeler & Co., good.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—Nell Fiske & Co.; Madam Derosa; Carroll Gillette Trio; Huested & Omstead; Joe Flynn; Nichols & Croix Sisters; Seymour & Brown; Kresco & Fox.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle).—Sidney Shepard & Co.; St. Gaudens & Remmington; Logan & Ferries; Great LaVarre; Royal Hawaiian Duo; Roco N. Liuzzi & Co.; Marion & Deane.

GARRICK (Richard H. Lawrence, mgr.).—"Silver Wedding."

DETROIT (Harry Parent, mgr.).—"Quaker Girl."

GAYETY (William Roche, mgr.).—"Golden Crook."

AVENUE (Frank Drew, mgr.).—"Auto Girls."

FOLLY (H. W. Shutt, mgr.).—"French Beauties." JACOB SMITH.

LYCEUM (D. & O. Co.).—Von Dell, impersonations; Palfrey, Barton & Brown, cyclists, comedians and novelty artists; Schriner & Richards, vaudevillists of quality; Watson & Little in "A Matrimonial Bargain"; George Yeomans in monolog; Mlle. Paula, queen of the trapeze. Change of bill on Thursdays of each week. JOE O'BRYAN.

ELMIRA, N. Y.

LYCEUM (G. H. Ven Demark, mgr.).—24-26, Banta Bros., excellent; Van Dalle Sisters, ordinary; The Marshalls, fair; The Alvaras, fair.

MOZART (Feiber & Shea, mgrs.).—24-26, Nina Esphey, pleased; Marshall & Trible, fair; Dalvanie & Co., good; Clipper Quartet, excellent.

MAJESTIC (M. D. Gibson, mgr.).—24-26, George & Mack, good; Dison Sisters, good.

COLONIAL (G. H. Ven Demark, mgr.).—22, Annie Russell, good house, delighted; Mar. 1, Sheehan Opera Co.; 3, "High Road." J. M. BEERS.

ERIE, PA.

MAJESTIC (J. L. Gilson, mgr.).—25-26, Sheehan Opera Co.; 3-5, "Rebecca."

COLONIAL (A. P. Weschler, mgr.; A. V. O'Brien, asst. mgr.; Gus Sun & U. B. O. agents; rehearsals Mon. 10).—Romalo & Delano, clever; Pennell & Tyson, good; Muriel & Francis, hit; Bruce Duffett & Co., clever; Eva Fay, feature hit; Bernivici Bros., excellent.

HAPPY HOURS.—Back to vaudeville, Otto Cortelle, The Shorts, Grace Farnam, Ralph Gordon. M. H. MIZENER.

FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.).—Malley-Denison Stock Co., in "The Man from Home"; business good.

ACADEMY OF MUSIC (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—24-26, Baptiste & Franconi, a hit; Livingston & Fields, very good; Sharp & Turek, good; Eddie Herron & Co., very good. 27-29, Johnson & Creed; Marie Dorr; "The Way Out"; Hilton & Hughes.

BIJOU (L. H. Goodhue, mgr.; agent, Church; rehearsal Mon. 10).—24-26, Ross & Shaw, very good; Goodhue-Luttringer Stock Co., good (all week); Gertie LeClair & Her Picks, very good. 27-29, Krusada & Joab; Paul Perry. EDW. F. RAFFERTY.

FRESNO, CAL.

EMPIRE (Frank L. Hesse, mgr.; agent Bert Levey).—Five Abdallahs, featured; Doc Dell & Frances, excellent; Otis Mitchell, knows how; Black & Leslie, appreciated; Charles & Grace Van, went well; Second half: Jane Madison & Co., best sketch in many moons; The Hollman Brothers, hit; Eul & Lavigne Sisters, pleased; Jenkins & Price, good; Frances & Mercedes, melodies. Business good.

TEALS (Roy E. Turner, mgr.).—Bell-Onslow Musical Comedy Co. in burlesque, indefinite. Good business.

BARTON O. H. (R. G. Barton, mgr.; Cort).—"Bunty Pulls the Strings" to big business, 15; "Naughty Marietta," 16-17, good business, deserved better; Mormonism Films, 20-24; Bernhardt, March 2.

Local critics designate "Naughty Marietta" as the cleanest and most melodious musical comedy of the season.

With the Stadium Four are Winfred Burns, manager; Mr. and Mrs. Marvin Victorine, and Leo Ecklund.

Roster of the Bell Onslow Co. at Teal's: Herb Bell, Billie Onslow, Dee Loretta, Flo Sherlock, Larry Weaver, Dora Gardiner, Frank Lloyd and chorus.

Frank Hesse is proceeding to make Barney Oldfield look like a hole in the back drop. He hasn't time to worry.

Mike Athens will probably install a camera, for use in the Gaumont Weeklies. He is manager of the Wigwam, picture house on I Street.

The Electric theatre, Fowler, is now under the management of McNight & Antes. They are using four reels of independent films, and independent vaudeville, on percentage. The only remaining opposition is a Japanese house.

The Rex is rejoicing in a new Storey & Clark piano, which is the main delight in life of Miss Ruby Ralston.

GALVESTON, TEX.

CRYSTAL-MAJESTIC (C. K. Jorgenson, owner and mgr.).—Week 17, Rex Circus, good; Warren & Brockway, go well; Fiscary, good; Howard & Lawrence, in a poor sketch; Neal Abel, fair. B. SPROULE.

HAMILTON, O.

SMITH'S (Tom A. Smith, mgr.).—23, "Mutt & Jeff," pleased; 25, Orpheum Concert; 28, "Bohemian Girl."

GRAND (J. E. McCarthy, mgr.; agent, Gus Sun; rehearsals, Sun. & Thurs. 11.30).—23-26, "White Eagle; Venetian Musicians; Lowell Drew Co.; Florence Barr Evans; Fields & Cobbs. QUAD.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal, Mon. 10).—Madden & Fitzpatrick, good; Nickells & Weslyn, pleasing; Bison City Four, fair; Mlle. Martha Trio, excellent; Musical Lassies, hit; Baker Troupe, laughs; Bud Fisher, entertained.

MAJESTIC (N. C. Myrick, local rep. Reis Co.).—19, Watson's "Beef Trust"; 20, Amundsen's lecture; 22, "The Rosary," fair houses; 26, "Yankee Doodle Girls"; 27, "The Great Divide"; 28, "Robin Hood"; 1, "Mutt & Jeff"; 3, Francis Wilson in "The Spiritualist." J. P. J.

HARTFORD, CONN.

POLI'S (W. D. Ascough, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Tim McMahon & Edythe Chappelle, hit; Grace Wilson, went big; Buckley's Animals, entertaining; Lina Pantzer, clever; Three Hickey Bros., good; Wright & Dietrich, liked; Stewart Sisters & Escorts, went well.

HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Mon. & Thurs. 11).—24-26, El Ray Sisters, clever; Hoey & Mozar, good; Eldon & Clifton, liked; Lee Tung Foo, novel; Six Musical Spillers, big. 27-1, Bros. Byrne; Smedley; Leightner & Jordan; Gordon & Warren; Bell Boy Trio.

The Princess, a picture theatre, opened to big business 15. Independent pictures are shown.

The T. M. A. is planning for a big country fair at the Park Casino March 27-29. R. W. OLMSTED.

HOOPESTON, ILL.

VIRGINIAN (Max M. Nathan, mgr.; agent, W. V. M. A.).—20-22, Florence Rayfield, very good; Rich & Galvin, pleased. 24-26, Kane, ventriloquist; Melroy Sisters. RIGGS.

JACKSONVILLE, FLA.

DUVAL.—"Newlyweds," with fair company, 23, good audience; "Bunty Pulls the Strings," 24-25, received good support and scored.

ORPHEUM (Chas. A. Leach, Jr., mgr.).—Frederick Ireland and his Dancing Casino Girls, in a miniature musical comedy, well received; Vera Berliner, violinist, excellent; Bicknell & Gibney; John B. Vincent and the Tambo Duo concluded one amongst best shows of season.

GRAND.—After turning them away with the feature film, "From Manger to Cross," at advanced prices, will repeat, with Sarah Bernhardt, as Queen Elizabeth, introducing several vaudeville features this week. JOHN S. ERNEST.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardourff, mgr.).—Horne Stock Co., in "Lovers' Lane."

SAMUELS (C. W. Lawford, mgr.).—Hartman-Wallace Players in "The Woman in the Case." This is the last week of stock. Mar. 1, "Excuse Me"; 3, "The Rose Maid." LAWRENCE T. BERLINER.

KANSAS CITY, MO.

CENTURY (J. R. Donegan, mgr.).—"Girls from Joyland," well named.

GAYETY (Burt McPhail, mgr.).—"Gay Masqueraders," strictly up-to-date burlesque.

EMPRESS (S-C).—Macy's Models; Girl in the Mask; Three Lorettas; Picchiani Troupe; Gaylord & Herron; Milt Arnsman; Gertrude Gebest.

ORPHEUM (Martin Lehman, mgr.; agent, U. B. O.).—Gus Edwards' Song Revue, one of best of the season; Winona Winter, entertaining; Keane & White, fair; Chas. & Adelaide Wilson, hit; Delmar & Delmar, fair; Barnes & Crawford, very clever; Raynor's Bull Dogs, well trained.

SHUBERT (Earl Stewart, mgr.)—Wm. Faversham in "Julius Caesar," 24. The house is sold out for the week. PHIL McMAHON.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal 6 p. m.).—Gus Edwards

Song Revue, packing the house; Barrett & Stanton, did nicely; Ball & West, scored; Chas. & Adelaide Wilson, fine; McCormack & Wallace, very good; Kramer & Morton, numerous recalls. Attendance big.

LYRIC (W. V. A.).—Seymour & Robinson, good; Martin & Tabrin, pleased; Moore & Towle, clever; Byam, Matter & Faye, solid hit. LEE LOGAN.

LYNCHBURG, VA.

TRENTON (Trent Bros., mgrs.; agent, U. B. O.; rehearsal Mon. & Thurs. 10).—24-26, Mimic Four in "The Day After," amusing; Lou Wells, fair; Taylor & Brown, entertaining; Ralph & Joe, clever act.

ACADEMY (Charles E. Kessnich, mgr.; K. & E.).—28, Aborn Grand Opera Co., matinee, "Madame Butterfly"; night, "Il Trovatore"; 5, Blanche Ring in "The Wall Street Girl." TREVELYAN BABER.

MACON, GA.

GRAND (Jake Wells, mgr.).—Week 17, "Girl Question," good houses; 22, "Bunty," good house; 24, Blanche Ring; 25, "Spring Maid."

PALACE (J. B. Melton, mgr.).—Quartette, good; pictures.

MAJESTIC (J. B. Melton, mgr.).—Musical Comedies, pictures, large houses.

LYRIC (H. P. Diggs, mgr.).—Vaudeville and pictures.

ALAMO (Joe Wilson, mgr.).—Pictures. Fair business. ANDREW ORR.

MERIDEN, CONN.

POLI'S (R. B. Royce, mgr.; agent, Church) —25-27, The Lucados, good; Hammond & Forrester, pleased; Five Dunbars, pleased; Ali Rajah & Co., excellent. 28-30, Rehlander's Pigs; Detorelli & Glissando; Sparkes, Keane & Strauss; Fuller & Fullerton Sisters.

MONTREAL, QUE.

ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.).—Howard & McCane, decided hit; Empire Comedy Co., continued laugh; Maballe Adams Co., good; Berg Bros., clever act; The Kemps, good entertainers; Zertho's Dogs, amusing; Sharp & Turck, good; Billy (Swede) Hall, clever and funny; Hall & Co., clever and funny; the film of local firemen in action was the big feature at the Francais.

Amundsen lecture and film to turn-away business.

The all-star Gilbert-Sullivan Festival Co. opened to capacity business. SHANNON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Mon. 10.30).—Little Albright, Japanese novelty act, clever; Mr. & Mrs. Thornton Friel, character comedy; Frankie St. John, character comedienne, distinct hit; Markwith Bros.; Kerns & Hughes, comedy musical artists, featuring saxophone and dancing, big. GEO. FIFER.

NASHVILLE, TENN.

BIJOU (George H. Hickman, mgr.; S. & H.).—"The Newlyweds and Their Baby," with Countess Von Hatzfeldt. Opened to good business. "The Rosary" underlined.

ORPHEUM (George Hickman, mgr.; agent, U. B. O.; rehearsal Mon. 10).—"The Honeymoon Trail," one of the cleverest tabloid musical shows at the Orpheum, hit. Capacity business.

The Fifth Ave. theatre has been completed at a cost of $30,000 and the opening was given on Thursday Feb. 20. It is one of the finest motion picture theatres in the state.

Lenten services have been conducted at the Princess theatre during the past week.

On account of the sudden illness of the leading lady in "Lower Berth 13," which was to have been presented at the Princess this week, the engagement was cancelled Saturday night. Manager Sudekum got busy and booked a complete specialty show.

Mgr. Geo. H. Hickman, who has been confined to his hotel since being removed from the City Hospital, is now recovered. Oscar Altman, of the Orpheum, proved to be an able substitute during his illness.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—Frank Fogarty, big hit; Marshall Montgomery, repeats former success; Whiting & Burt, classy duo; Amy Butler & Boys, some cabaretists; Cartmell & Harriss, can dance; Pauline Moran, songs, hit; Blanche Sloan, clever aerialist; Edgar Berger, equilibrist, did nicely; Charles & Ada Latham & Co., in "Nobody's Kid," well done; Frances Stevens & Co., very clever playlet; Ellis Nowlan Troupe, novelty; the Kinemacolor pictures a pleasing innovation.

LYRIC (Proctor's).—W. J. O'Hearn & Co., in "Sweet Innisfallen," proved worthy; The Break-Away Barlows, thrilled; Burke De Rohn, good musician; "Creo," magic, entertained; "Setron," charmed; Harry Ladell & Cabaret Girls, hit.

WASHINGTON (O. R. Neu, mgr.; agent, Fox).—Wilson & Pierson, very good; The Belmont Troupe, dance well; Segnia & Parmelee, clever acro-comiques; Richard Molloy & Co., scored; The Dancing Maddens, more dancing; Florenec Elton, classy songstress; Louise Mayo, pleasing pianologue.

SHUBERT (Lee Ottelengui, mgr.).—Annie Russell & Co., big, in "She Stoops to Conquer" and "The Rivals."

NEWARK (George Robbins, mgr.).—Olive Wyndham & Co., in "What Happened to Mary," promises to be a big success.

ORPHEUM (M. S. Schlesinger, mgr.).—"The Rosary" again successfully played.

JACOBS (George Jacobs, mgr.).—"St. Elmo," by the stock company drawing well.

MINER'S (Frank Abbott, mgr.).—"The Girls From Missouri," are showing them.

GAYETY (Leon Evans, mgr.).—"The Merry Whirl," revolving nicely.

ROSS (Mr. Ross, mgr.).—Royal Italian Grand Opera Co., in "Carmen," pleasing the music lovers. JOE O'BRYAN.

OKLAHOMA CITY.

OVERHOLSER (Fred E. Weis, lessee, mgr.) —18-19, Adelaide Thurston, "The Love Affair," fine performance; business fair.

FOLLY (E. C. Mills, mgr.; Inter.)—16, Harry Beresford & Co., comedy sketch, hit; P. O'Malley Jennings & Edna Dorman, fine; Paul Florus, xylophne, good; Three Bremens, well received; Flo & Allie Walters, good; business fair.

METROPOLITAN (Frank Raleigh, mgr.; permanent stock).—"The Girl Question." Good performance for stock; well received all week. H.

OMAHA.

ORPHEUM (Wm. P. Byrne, mgr.; rehearsal, Sun. 10).—Week Feb. 16, Arnaut Brothers, opened; O'Neill & Walmsley, pleased; Top O' the World Dancers, feature; Elizabeth Otto, liked; Florentine Singers, applause hit; Barnes & Crawford, scream; Rayno's Bull Dog, good closer. All round good bill to big houses.

HIPPODROME (E. L. Johnson, mgr.; agent, T. B. C.; rehearsal, Sun. 10).—Swain's Cockatoos; Jack Burdette; Sadie Sherman, pleased; Lewis & Evans, hit; Lillian Sisters, entertained; Russell's Minstrels, closed good program.

EMPRESS (Frank Harris, mgr.; W. V. M. A.).—Davies & Allen, hit; Melbourne McDowell, good; Mabel Harper, liked; Marion's Model's, pretty.

GAYETY (E. L. Johnson, mgr.).—"Crackerjacks."

KRUG (Chas. Franke, mgr.).—"Girls from Joyland."

BRANDEIS C. W. Turner, Jr., mgr.; K. & E. & Shuberts).—20-22, Southern & Marlowe.

BOYD (Frank Phelps, mgr.).—Eva Lang and stock company. KOPALD.

OTTAWA, CAN.

RUSSELL (P. Gorman, mgr.; K. & E. and Shuberts).—26, Amundsen lecture; 28,-1, "Madame Sherry."

DOMINION (J. F. Clancy, mgr.; agent, U. B. O.).—La Vier, speedy, daring and clever; Marie Bishop, good; Franklyn Ardell, fair; Chick Sales, very good; Burr & Hope, fine; Hoey & Lee, scream; Jackson & MacLaren, applause.

GRAND (T. L. Bonsall, mgr.; dramatic stock; rehearsal Sun. 2).—Roma Reade Players in "Kearney from Killarney"; Misses

Reade and Thayer are excellent this week, with Messrs. Stanwood and Wallace close seconds. Eleanor Denman, new to the company and very good.

CASINO (F. H. Leduc, mgr.; agents, Alaz; Griffin).—20-22, Na Oma; Two Lowes; Howard & Andrews. 24-26, Allen Kenyon Trio, very good; Hamburg, splendid; Victoria & Lawrence, fine.

FAMILY (Ken Finley, mgr.).—Vaudeville and pictures, "The Redemption."

NICKEL.—"When the Studio Burned."

EMPIRE.—"Romance of Utah Pioneers."

ST. GEORGE'S.—"The Mosaic Law."

Despite the old tradition, no company could fill the Grand, little Roma Reade and her company of artists fill it every night now.

CLINE.

OWENSBORO, KY.

GRAND (Keller & Rodgers, mgrs.).—18, "The Prince and the Lady" (amateurs), to fair business; 20, "The Littlest Rebel," big business, excellent show; 24, "Miss Nobody from Starland"; 26, "The Woman"; Mar. 4, "Trail of the Lonesome Pine."

The Novelty Theatre has added a mandolin and guitar orchestra; a great improvement over the electric piano formerly used.

The Auditorium rink, recently opened, bids r to revive the sport in this city.

'arry Moore has joined the Empress or-:estra with his cornet.

"DIXIE" VINSON.

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 11).—24-26, Althea Twins, good; David Higgins, good; Anthony & Hoyt, funny; Daisy Warren, good; 27-1, Elsardo, Maly & Wood; Ragtime Trio; Max Hart's Steppers; capacity houses.

ORPHEUM (Chas. F. Edwards, mgr.).—24-26, "Dandy Girls"; 27-1, "Moulin Rouge."

EMPIRE (Floyd Lauman, mgr.).—24-26, "Beauty, Youth & Folly"; 27-1, Ben Welch Burlesquers.

LYCEUM (E. J. Wilbur, mgr.).—"The Common Law"; big business.

OPERA HOUSE (Zabriskie & Reid, mgrs.).—Stock.

Rumor around Marcus Loew intends opening a theatre on Main street, near Market.

DAVID W. LEWIS.

PERTH AMBOY, N. J.

PROCTORS (J. Bullwinkel, mgr.; agents, U. B. O.).—Feb. 20-22, Emmett Welch & Co., scored; Coate & Marguerite, good; John Leclair, good; 24-26, The Four Nemos, excellent; Gertrude Everett, pleased; Wilson & Aubrey, good. Capacity.

BIJOU (E. A. Kovcas, lessee and mgr.).—Stock.

M. A. BRAM.

PITTSBURGH.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Irene Franklin, big hit; W. C. Fields, scored; Julia Nash & Co., good; Four Entertainers, well received; Fields & Lewis, encored; Harry Atkinson, fine; Romano & Quiglio, enjoyed; J. C. Booth Trio, very good; Mary Barley's Bulldogs, entertained. Attendance good.

HARRIS (John P. Hill, mgr.; agent, U. B. O.).—"Boys & Girls of Avenue B," scored; De Voe, Gaber & Co., well received; Whittier & Crosan, good; Swan & O'Day, pleased; Destefano Bros., fine; Smiletta Sisters, encored. Audience very large.

KENYON O. H. (Fred B. Stafford, mgr.; agent, Walter Keefe).—Gibney Earle & Co., scream; Proval, good; Zamora Family, clever; Kinzo, fine; Three Ramblers, very good; Eldridge & Barlow, scored; Rehan & Estelle, entertained; Fossatti, satisfied. House well patronized.

KENTON O. H. (Fred B. Stafford, mgr.; trained bears, big hit; Ida Schnee, enjoyed; "Her Other Husband," very good; Davis Trio, well received; Tenderhoa & Berhoff, clever.

ALVIN (John P. Reynolds, mgr.; Shuberts).—"Hanky Panky," enthusiastically received by a splendid audience; 3, "Little Boy Blue."

NIXON (Thos. Kirk, mgr.; K. & E.).—"The High Road," splendidly presented by Mrs. Fiske & Co., well received; business good. 3, "Bella Donna."

GAYETY (Henry Kurtzman, mgr.; Eastern)—"Jersey Lilies."

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"Thurston"; 3, "McFadden's Flats."

DUQUESNE (Harry Davis, mgr.; stock).—"Mary Jane's Pa," good production, well executed. 3, "The Passing of the Third Floor Back."

CARNEGIE MUSIC HALL.—28, Clara Butt & Kennerley Rumford.

Edmond Clement, the French tenor, will appear with the Damon Choral Club in a benefit concert at Carnegie Music Hall, Mar. 12. The proceeds of this concert will go to the Pittsburgh and Allegheny Milk and Ice Association.

Colonial dames, Southern colonels and mistresses typical of the ante-bellum days, Indians harlequins and pierrots—all the carnival characters of the Mardi Gras, in fact, contributed to the costuming scheme of the fancy music ride at the Schenley Riding Academy. Juvenile misses and masters of Pittsburgh's society folk were the actors; fond parents and friends the audience; races and contests of horsemanship the events of the miniature circus and horse show. The impromptu mummers, too, enjoyed the event hugely—more, indeed, than those who sat in the galleries and applauded the stunts that were performed in the tan bark ring.

The new Liberty being built on Harry Williams' old Academy site, is now almost completed and the management announces the opening date March 17.

A new theatre is to be erected in New Brighton, a suburb of Pittsburgh, by a firm of Pittsburgh architects, Carlisle & Sharrer. The structure is to cost $20,000, and the materials used will be brick, steel and tile. Three-a-day vaudeville and pictures.

LANG.

PORTLAND, ME.

PORTLAND (Joseph McConville, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 10.30).—24-26, Mahoney & Tremont, pleased; Cameron & Ward, good; Fred & Annie Pelot, excellent; 27-1, Yousemi Japs; Cafferty & Kamph; George Clay.

GREELEY'S (James W. Greeley, mgr.; agent, Church:; rehearsals Mon. & Thurs. 10.30).—Irene LaTour, clever; Nellie Nice, good; Emma Francis & Arabs, hit. 27-29, Madell & Corbley; Wixon & Conley; Gracie & Burnette.

JEFFERSON (Julius Cahn, mgr.).—24-25, "Milestones"; 26-1, Jefferson Stock Co. presents "The Melting Pot."

CITY HALL.—28, Boston Opera Co.

SCENIC (Guy P. Woodman, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 1).—24-26, Vanhoff; 27-1, Fredo & Primrose. This is the last week of the house, the lease expiring Friday. The new lessees, Mayberry & Elliott, will use the building for other purposes.

STAR (Edwin W. Mayberry, mgr.; agent, Church; rehearsal, Mon. & Thurs. 1).—24-26, Gatchell & Madera; 27-1, Nellie Nice.

NEW PORTLAND.—24-26, James Mahoney & Tremont Grace; Cameron & Ward; Fred & Annie Pelot.

KEITH'S HIPPODROME.—Rice & Dore's Water Carnival & Water Circus; The Five Sullys; Marie King Scot; Jack Dresdner & Prince Miriam; Veronica & Hurl-Falls; Neptune's Daughter.

JEFFERSON.—24-25, "Milestones."

GREELEY'S.—24-26, Emma Francis and her Arabs; Irene LaTour & Dogs; Nellie Nice.

H. C. A.

PROVIDENCE, R. I.

BULLOCK'S (P. L. Burke, mgr.; agent, U. B. O.).—Dealma & Mae, good; Fort & De Lacy, please; The Chameroys, very good; Mass & Frye, fine.

SCENIC (F. W. Homan, mgr.).—Homan Musical Stock Co.

WESTMINSTER (G. Collier, mgr.; Eastern Wheel).—Star & Garter Show.

COLONIAL (C. Burke, mgr.; K. & E.).—Eva Tanguay and her big novelty company.

OPERA HOUSE (F. Wendelshafer, mgr.).—Maude Fealy in "The Right Princess."

EMPIRE (Max Braunig, mgr.).—"Green Stockings."

UNION (Chas. Allen, mgr.; Quigley).—Crosette, excellent; Gene & Arthur, amuse; Clara Weston & Picks, good; Neal Sullivan & Co., good.

KEITH'S (C. Lovenberg, mgr.; agent, U. B. O.).—Ethel Barrymore; Grace Van Studdiford; Empress & Emperor; Felix & Claire; Van & Schenck; Wood & Wyde; Maelo Trio; Robt. Emmett Keane.

C. E. HALE.

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. & Thurs. 10.30).—Julia Gonzalez, fair; Viena Bolton, good; Robert Henry Hodge & Co.; "Bill Blithers, Bachelor," big; Merlin, clever; Dean & Price, good; Mercedes, liked.

HIPPODROME (C. G. Keeney, mgr.; Prudential; rehearsal Mon. & Thurs. 10.30).—4 Georgia Entertainers, good; Gallando, nicely; Omega Trio, big; Lawrence Trio, excellent; Columbia Musical Four, big; Lew Fields' "Fun in a Barber Shop," headline, scored; Kinemacolor, excellent.

ACADEMY.—Mar. 3, "Rosary"; 4, burlesque, "Daffydills"; 5, "Uncle Tom's Cabin"; 6, Mrs. Fiske, "The High Road."

G. R. H.

RICHMOND, VA.

ACADEMY (Chas. Briggs, mgr.).—25-26, "Case of Becky."

BIJOU (Harry McNiven, mgr.; agents, Stair & Havlin).—"The Man Who Stood Still."

COLONIAL (E. P. Lyons, mgr.; agent, U. B. O.; rehearsal, Mon. 11).—O'Meers Sisters, hit; The Halkings, pleased; Hickman & Miles, excellent; Clayton Crouch, scored; Saxophone Quartet, strong.

EMPIRE (Blair Meanley, mgr.; agents, U. B. O.).—"School Days."

LUBIN (C. L. Toney, mgr.; agent, Gus Sun).—Perry & Smith.

ROCHESTER, N. Y.

TEMPLE (J. F. Finn, mgr.; agent, U. B. O.).—Bradshaw Bros., good; Kaufman Bros., fair; McDevitt, Kelly & Lucey, good; "Just Half Way," pleasing; The Kinetophone made big hit. Frosini, fair; Amelia Bingham, big; Raymond & Caverly, good; Leitzel Sisters, good.

FAMILY (C. O. Davis, mgr.; agent, Loew).—Shorty Edwards, very good; Smith & Champion, fair; Golden & West, took; Kelsey, Conboy & Co., good; Williams & Weston, good; Caron & Farnon, pleased.

LYCEUM (M. E. Wolf, mgr.; K. & E.).—20, "The Chocolate Soldier," capacity; 21-22, dark; 24-26, "The Little Millionaire," big business.

SHUBERT (Elmer Walters, mgr.; Shuberts).—20-22, Sheehan English Opera Co., good business. 24-26, dark.

BAKER (Frank Parry, mgr.; agent direct)—24-26, "His Hopkins," big business.

CORINTHIAN (Frank Burns, mgr.; Eastern Wheel)—Week 24, "Jolly Follies," good business.

FRANK M. CHASE.

ROCKLAND, ME.

ROCKLAND (Al. V. Rosenberg, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 11).—20-22, Madelyn Shone, good; Spero & Lovens, good; 24-26, George Clay, fine; Cafferty & Kamph, fine; 27-1, Helen Loraine; Cameron & Ward.

A. C. J.

SALT LAKE.

ORPHEUM.—Week 16, Walter C. Kelly, hit of bill; Mr. & Mrs. Jimmie Barry, laughter; Hopkins & Axtell, excellent; The Schmettans,

big hit; Flavilla, well liked; Louis Stone, novelty; Gordon Boys, pleased.

EMPRESS.—Week 19, John Neff, hit of bill; Fred & Eva Mozart, excellent; Ed. & Minnie Foster, scored; The Bimbos, very good; Quaker Maids, applause; "Fun on the Ocean," very ordinary.

SALT LAKE.—20-22, Leo Detrichstein in "The Concert."

COLONIAL.—Week 16, Wm. J. Kelly Stock Company.

GARRICK.—Week 16, Reynolds & Ross Co. in "The Girl from Laramie" tank town company.

Harry Rand, proprietor of numerous nickle theatres throughout the inter-mountain country, is now general manager of the Mutual Film corporation, with territory from Denver to the Coast. Walter Rand has charge of the Denver office.

Walter Rand announces his engagement to Helen Stanfors of this city.

OWEN.

ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.).—17-22, Marcus Minstrel Maids, poor business.

NICKEL (W. H. Golding, mgr.; agents, U. B. O.).—17-22, Adele Harney, Harmonia Duo, good; pictures.

LYRIC (Steve Hurley, mgr.).—17-19, Isis, fair; 20-22, Texas Comedy Four, pleased; pictures.

GEM (Fred Trifts, mgr.).—Jimmy Evans; pictures. L. H. CORTRIGHT.

ST. PAUL.

ORPHEUM—Ethel Green, very well liked; Geo. Felix & Barry Sisters, good; Mikado's Royal Japanese Athletes, pleased; Power Bros., clever; Ethel Mason & Frank Dutiel, good; Col. J. A. Pattee & Co., well received; O'Neal & Walmsley, appreciated; pictures.

EMPRESS (Gus S. Greening, mgr.).—Ida Fuller & Co., well liked; Vilmos Westony, repeating success; Marie LaVarre, pleasing; Mr. & Mrs. Mark Murphy, welcome; Hall & Clark, good; pictures.

PRINCESS.—Dave Wood Animal Actors; June Roberts & Co.; Pearl Bros. & Burns; pictures.

METROPOLITAN.—"Ben-Hur." Next week, "Trail of Lonesome Pine."

SHUBERT.—Oberammergau Players; 3-5, Sothern-Marlowe Co.

GRAND.—"Oriental Burlesquers" opened with a good show and were well received. The company in its entirety is a good one and the singing, costumes and vehicle make a good bill. BENHAM.

SAVANNAH, GA.

SAVANNAH (William B. Seeskind, mgr.).—"Bunty," 26-27; "Case of Becky," 28; Harry Lauder, Mar. 8.

BIJOU (Corbin Sheild, mgr.; rehearsal Mon. 11).—Morris & Thurston in "Whose Little Girl Are You?" thoroughly enjoyable tabloid, but devoid of special features.

LIBERTY (Bandy Bros., mgrs.).—Mabel Paige Stock Co., in "The Blackmailers of New York." Bill changed twice weekly. Good houses.

PRINCESS (Geiger & Stebbins, mgrs.).—May Lawson, George Gardner & Co., in tabloid comedies to big houses; pictures.

ARCADIA (Jake Schrameck, mgr.).—Return engagement Lynch Trio, clever act; pictures.

FOLLY (Mose Eberstein, mgr.).—Hodge Bros., best exponents of ragtime ever seen here; pictures. REX.

SCHENECTADY, N. Y.

PROCTOR'S (Chas. H. Goulding, mgr.; agents, U. B. O. & K. & E.; rehearsal Mon. & Thurs. 9).—24-26, Minerva Courtney & Co., headlines, hit; The Castillions, pretentious posing act; Harry Fenn Dalton, very good; May Walters, entertained; Lynn & Mitchell, neat, went big.

ORPHEUM (F. X. Breymaier, mgr.; agent, Walter Plummer; rehearsal Mon. & Thurs. 12)—24-26, Bessie Rempel & Co., laughs; Musical Buskerks, hit; Kline & Erlanger, pleased; Billy Morse, good. Fine business.

HOMAWK (Ackerman J. Gill, mgr.).—Gotham Producing Co., in an excellent and complete production of "Over Night."

VAN CURLER (Chas. H. McDonald, mgr.; Shuberts).—Malley-Denison Co., in "Green Stockings." HOWY.

SOUTH BEND, IND.

ORPHEUM (A. J. Allardt, mgr.; agent, W. V. M. A.; rehearsal Sun. & Thurs. 12.30).—23-26, The Suffragettes. 27-1, Nedverveld's Monk; Kelly & Lafferty; Chas. J. Burkhardt & Co.; Tom Moore & Stacia; Four Roeders.

MAJESTIC (Pat. Clifford, mgr.; agent, F. Q. Doyle; rehearsal Mon. & Thurs. 12.30).—24-26, Deau & DeMont, good; Chief Namia, fair. 27-3, Harmony Four; Al Ward & Co.; Vera Parker.

AUDITORIUM (F. Miller, mgr.; stock).—23-1, "White Sister," very good.

OLIVER (S. W. Pickering, mgr.; K. & E.).—27, Grand Opera; 1, "Heart Breakers." WM. H. STEIN.

SPRINGFIELD, MASS.

COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—24, Lina Cavalieri, canceled account of sickness; 25, Billie Burke, big sale; 27-1, Pictures; Week 3, Robert Mantell.

POLI'S (Gordon Wrighter, mgr.; U. B. O.; rehearsal, Mon. 10).—Davis & Walker, danced; Adler & Arline, entertained; Scott & Keane, pretty; Willis Family, talented; Kimberly & Mohr, went big; Cross & Josephine, very good; "Prince Floro" (monk), best yet.

GILMORE (Thos. Ashe, Jr., mgr.).—24-26, Usual Howe show.

NELSON (Wm. Fox, mgr.).—24-26, "A Live Wire"; Donahue & Stewart; Two Franklins; Honey Johnson; Raymond; Du Pace Bros. GEORGE PRESSL.

SYRACUSE, N. Y.

GRAND (Chas. Plummer, mgr.; Chas. G. Anderson, mgr. of Keith's vaudeville).—8 English Roses, good; Al & Fanny Steadman, liked; Earnest W. Cortis & Mabel Florence, pleasing; Billy McDermott, clever; Lasky's tabloid musical play, big hit; Lyons & Yosco, scored; Selma Braatz, good.

CRESCENT (John J. Breslin, mgr.).—John LeClair; Lockett & Shears; Harry Harvey; Musical Fredericks.

EMPIRE (Martin L. Wolf, mgr.; Frederic Gage, local mgr.).—26, "Little Millionaire."

WEITING (John L. Kerr, mgr.).—26-28, "Road to Happiness"; 10, Robert Mantell.

TERRE HAUTE, IND.

VARIETIES (Jack Hoeffler, mgr.; agent, W. V. M. A.; rehearsal Mon. & Thurs. 10).—White Eagle, good; Clark & Deveraux, pleased; Bothwell Brown, good; Sylvester & Vance, hit; The Sutcliffe Troupe, good; Martyne & Florence, novelty; Ed Latell, good; Lancton Lucier & Co., good; Hall & Gilfoy, good; 3 Escardos, fine; good business.

GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—23-24, "Happy Hooligan"; 25-28, dark; Mar. 1, "Miss Nobody from Starland"; 2, "Girl at Gate"; 3, dark; 4, "The Woman"; 5-7, pictures. McCURLEY.

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AND HER HAWAIIANS

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THOSE INTERESTED KINDLY SEND TERMS

FIRST COME, FIRST SERVED

TORONTO, CAN.

SHEA'S (J. Shea, mgr.).—Florence Tempest & Co., a success; Willard Simms & Co., funny; Maud Lambert & Ernest Ball, scored strongly; The Downes Family, sensational; Lew Hawkins, good; Dolly Morrissey, pleased; Ross & Ellis, funny.

MAJESTIC (Peter T. Griffin, mgr.).—Military Trio; Newport & Burke; Jack Fine; Harris Twins.

ROYAL ALEXANDRA (L. Solman, mgr.).—Montreal Opera Co., third and closing week.

PRINCESS (O. B. Sheppard, mgr.).—"Rebecca of Sunnybrook Farm."

GRAND (A. J. Small, mgr.).—"The Shepherd of the Hills."

GAYETY (T. R. Henry, mgr.).—Millie Williams & Co., in "The Queen of Bohemia."

HARTLEY.

TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsal Mon. & Thurs. 11).—24-1, "Cheyenne Days," a big hit; 24-26, Dynes & Dynes, applause; Harrington Reynolds, good; Wilson & Gardner, a laugh; Alline Gilson, pleased. 27-1, Jane Reed; Omega Trio; Bob Fern; Aerial Cromwells. Commencing 24 the Kinemacolor motion pictures were given, making a big hit. This house will have them exclusively. Business, S. R. O.

BROAD ST. (George E. Brown, mgr.).—24, The De Koven Opera Co., in "Robin Hood," to capacity. 25-1, Manhattan Players in "Sappho," big business. 3-8, "Get Rich Quick Wallingford."

A. C. W.

VANCOUVER, B. C.

ORPHEUM (Geo. F. Sase, mgr.; S. & C.).—Week 17, "Battle Bay Rum," scream; Loja Troupe, good; Wander & Stone, pleased; McConnell & Austin, took well; Moore & Young, good singers; Rita Redfield, passed. Business good.

PANTAGES' (Wm. Wright, mgr.; Pantages direct).—Banda Roma, feature and pleased; Williams & Sterling, hit; Gray Trio, good; "Night Doctor," good comedy sketch; Mr. Quick, clever; Ralph Emery, opened. Business good.

COLUMBIA (Mr. Nuchols, mgr.; Fisher book).—First half: Four Neapolitans, Poole & Poole, Roxie & Wayne, Charles Varley; Last half: Leon WaDele, Birch & Birch, The Trueheart Lavelle Trio, The Valemores.

AVENUE (Geo. B. Howard, mgr.; dramatic stock).—Del S. Lawrence Stock Co.

EMPRESS (Walter Sanford, mgr.; Dramatic stock).—Walter Sanfords' Players.

PANAMA (Chas. Urnbul, mgr.).—The Frank Rich (new) company seems to have caught the town.

IMPERIAL (E. R. Rickitts, mgr.; K. & E. & Shubert).—25-26, Alice Loyd in "The Rose Maid."

NATIONAL.—Pictures.

GRAND (H. Lubelski, mgr.).—Harry Lubelski Comedians.

The National has changed policy again and will run straight pictures, the Harry Chandler Co. closing. Bad business.

Frank Rich, manager of the Panama Musical Comedy stock will shortly organize a new company to replace this one which is to go on the road.

CASPARD VAN,
Balmoral Hotel.

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal, Sun. and Thurs. 12).—16-19, Howard Bros., excellent; Dainty June Roberts & Co., fine; The Lidonias, laughing hit; 20-22, "The Pink Lady Co., good.

ROYAL (R. A. McLean, mgr.; Websters; rehearsal, Mon. & Thurs. 12).—17-19, Southwick & Darr, good; Ashwell & Harvar, fair; 20-23, Sampson & Sampson, novelty; Garrett & Bothwell, entertaining.

"RANGE."

WOONSOCKET, R. I.

BIJOU (George Dauston, mgr.).—Week 17, Skipper, Kennedy & Reeves, very good; Swan Osterman Trio, good; Marie King Scott, hit.

LORA.—Gilmore, Kinkler & Gilmore, fair; Tom Sidelo & Co., good.

OPERA HOUSE.—Mlle. Juliette's Elephants, good; Rita Murry, pleased; Happy Bill Brown, fair; Douglas Washburn & Co., good; Tops, Top, & Topsy, pleased; Cardownine Sisters, good; Garry Owen, fair. Business good.

NICKEL (George Dauston, mgr.).—Pictures.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; agents, Felber & Shea).—Lelliott Bros., excellent; Fantelle & Valorie, pleasing; Lester Trio, fine; California (Lasky's), good; Herman Timberg, hit; Azard Bros., clever.

GRAND O. H. (John Elliott, mgr.; S. & H.).—"Get Rich Quick Wallingford," 26; "Little Boy Blue," 27; "Bunty Pulls the Strings," 28-29.

C. A. LEEDY.

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FLOSSIE HOPE
With "THE SUNSHINE GIRL"
Knickerbocker Theatre, New York
Direction, CHARLES FROHMAN.

HARRIET and BESSIE
REMPEL
Aided and abetted by BILLY GIBSON
In the Laugh Provoking Skit
"THE CHORUS GIRL"
18 Minutes of Honest-to-Goodness Comedy
NEW ACT WITH SAME NUMBER OF LAUGHS IN PREPARATION

ADDRESS DEPARTMENT

Where Players May Be Located Next Week (March 3)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre they are appearing in, or at a permanent or temporary address, which will be inserted when route is not received, for $5 yearly, or if name is in bold face type, $10 yearly. All players, in vaudeville, legitimate, stock or burlesque, are eligible to this department.)

A

Abeles Edward Lambs Club N Y

Adler & Arline Poli's Hartford Conn.
Ahearn Troupe Lyric Phila Pa.
Albini Great S-C Heidelberg Bldg, N Y
Allen Arch Marquette Bldg Chicago
Anson E J care Variety N Y C

B

Barnes & Crawford Orpheum Sioux City Ia.
Barnolds Animals Variety London
Barry & Wolford Orpheum Ogden Utah
Belfords The Loew Circuit
Bowers Walters & Crooker Hansa Hamburg Germany
Brady Basil 152 E 108th St N Y
Braham Nat care Variety N Y
Breton Ted & Corinne Direction Jas E Plunkett

Brown & Foster Pantages San Francisco
Brown Harris & Brown Riverside R I
Burke John & Mae Variety London

C

Caites Novelty 1334 6th St Philadelphia

Cameron Grace Variety New York
Carr Ernest care Variety N Y
Cartmell & Harris Freeport L I
Clark & Hamilton Variety New York
Clifford Bessie Variety New York
Collins Jose Shuberts 1416 Bway New York
Conway Charles 423 Putnam Bldg N Y C
Conway John 2308 Grand Ave N Y C
Correlli & Gilette Poli's New Haven Conn.
Cross & Josephine Poli's Worcester Mass.

D

Dazie Mlle care Jenie Jacobs Putnam Bldg, New York
Deely Ben & Co, Variety New York
Diamond & Brennan Orpheum San Francisco
Donnelly Leo Friars Club New York
Drew Virginia care Variety N Y C
Duffy P J 2 Ashland Pl Bklyn N Y

E

Edwards Shorty Loew Circuit indef
Elizabeth Mary care Variety New York

Eltinge Julian Eltinge Theatre Bldg, N Y

F

Flemen, Wm, 1556 Bway N Y C
Fox Harry Variety New York
Fox & Ward care Variety New York

Frey Twins care Vaudeville Comedy Club N Y

G

Godfrey & Henderson Beehler Bros. Chicago
Golden Morris 104 Syndicate Bldg Pittsburgh
Grimm & Elliott Empire Calgary Can.
Green Burt Lambs Club New York
Green Ethel Majestic Milwaukee Wis.

H

Hardcastle Teddy care Variety N Y C
Harrah Great Great Northern Hipp. Chicago
Haywood Harry Co. Bijou Jackson Mich.
Herold Virginia care Variety Chicago
Holman Harry Co. care Variety New York
Hopkins Sisters Winter Garden New York
Houdini, care Days Agency E Arundel St, Strand, London
Hufford & Chain Casey Agency Putnam Bldg New York
Hunter & Ross Variety N Y

I

Ioleen Sisters Variety New York

J

Jarrot Jack Variety New York

K

Karrel Great care Variety N Y
Kaufman Reba & Inez Variety Chicago
Kenna Charles care Variety N Y

L

Lambs Manikins O. H. Waterville, Me.
Lawson & Namon Variety Chicago
Langdons The Bijou Bangor Maine.
Lee Isabelle care Variety N Y
Louden Janet care Variety N Y
Lynch T M 212 W 141st St N Y C

M

Mascot Mar 10 Theatre Royal Coatbridge Scotland
Maurice & Walton Variety New York
Meredith Sisters care Variety New York

Moree Mite Mar. 3-5 Majestic Bloomington 6-9 Orpheum Peria, Ill.

Mozarts Fred & Eva Empress Denver Colo.

McCarthy Mart, Nichols, N Y
McCarthy Myles care Variety N Y
McCarthy William Green Room Club N Y
Mullery Maud care Variety N Y C

N

Newhoff & Phelps 540 W 163d St. N Y
Nome Bob care Variety N Y C
Nonette Casey Agency Putnam Bldg N Y

P

Paddock & Paddock Variety N Y
Parry Charlotte Variety London

R

Ramsey Sisters Loew Circuit Indef
Rathskeller Trio care Variety Chicago
Readrick Frank care Variety N Y
Reeve Ada care Martin Beck Putnam Bldg, New York
Reeves Alf 321 W 44 St N Y C
Reisner & Gore Bushwick Bklyn.
Rice Elmer & Tom Mar. 1-15 Central Theatre Magdeburg Germany
Ritchie W E Ronacher's Vienna

Roehms Athletic Girls Variety N Y
Rogers Will Variety Chicago

S

Savoy Lucille Empress Los Angeles Cal.
Sherman & De Forest Davenport Centre N Y
Stanton Walter The Giant Rooster care The Billboard Chicago Ill
Stephens Leona Variety Chicago
St. James, W H & Co care Jenie Jacobs Putnam Bldg. New York
Suratt Violanta 1556 Bway N Y C

T

Terry & Lambert care H W Willand 16 St Martin St Leicester Sq London

Tinchard Fay care Arthur Hopkins Putnam Bldg New York

V

Velde Trio care Variety Chicago

W

Wander Sada & George Stone care S-C Heidelberg Bldg N Y

Whitehead Joe Variety New York
Whittier Ince Co Variety New York
Williams Mollie Garden Buffalo
Wynn Bessie Variety New York

BURLESQUE ROUTES

WEEKS MAR. 3 AND MAR. 10.

Americans Mar 3 Empire Newark 10-12 Orpheum Paterson 13-15 Columbia Scranton

American Beauties Mar 3 Westminster Providence 10 Gayety Boston

Auto Girls Mar 3 Star Toronto 10 Lafayette Buffalo

Beauty Youth & Folly Mar 3 Gayety Philadelphia 10 Gayety Baltimore

Behmans Show Mar 3 Gayety Toledo 10 Star & Garter Chicago

Ben Welch's Burlesquers Mar 3 Gayety Newark 10 Casino Philadelphia

Big Review Mar 3 Howard Boston 10 Grand Boston

Bohemians Mar 3 Grand Milwaukee 10 Gayety Minneapolis

Bon Tons Mar 3 L O 10 Columbia Chicago

Bowery Burlesquers Mar 3 Gayety Kansas City 10 Gayety Omaha

Cherry Blossoms Mar 3 Bronx New York 10 Empire Brooklyn

College Girls Mar 3 Standard Cincinnati 10 Gayety Louisville

Columbia Girls Mar 3 Gayety Louisville 10 Gayety St Louis

Cracker Jacks Mar 3 Columbia Chicago 10 Gayety Detroit

Daffydils Mar 3 Penn Circuit 10 Star Cleveland

Dandy Girls Mar 6 Trocadero Philadelphia 10 Empire Baltimore

Dante's Daughters Mar 3 Buckingham Louisville 10 Empire Indianapolis

Dazzlers Mar 3 Corinthian Rochester 10-12 Bastable Syracuse 13-15 Lumberg Utica

Follies Day Mar 3 Lyceum Washington 10 Penn Circuit

Gaiety Girls Mar 3-5 Empire Albany 6-8 Franklin Sq Worcester 10 Casino Boston

Gay Masqueraders Mar 3 Gayety Omaha 10 L O 17 Star & Garter Chicago

Gay White Way Mar 3-5 L O 6-8 Bridgeport 10 Westminster Providence

Gay Widows Mar 3 Grand Boston 10 Bronx New York

Ginger Girls Mar 3 Gayety Montreal 10-12 Empire Albany 13-15 Franklin Sq Worcester

Girls Happyland Mar 3 Music Hall New York 10 Murray Hill New York

Girls Joyland Mar 3 Standard St Louis 10 Buckingham Louisville

Girls Missouri Mar 3-5 Orpheum Paterson 6-8 Columbia Scranton 10 Trocadero Philadelphia

Girls Reno Mar 3 Krug Omaha 10 Century Kansas City

Golden Crook Mar 3 Gayety Toronto 10 Garden Buffalo

Hastings Big Show Mar 3 Murray Hill New York 10-12 L O 13-15 Bridgeport

High Life In Burlesque Mar 3 Avenue Detroit 10 Star Toronto

Howe's Lovemakers Mar 3 Gayety Brooklyn 10 Olympic New York

Jarden de Paris Mar 3 Gayety Minneapolis 10 Gayety St Paul

Jolly Follies Mar 3-5 Bastable Syracuse 6-8 Lumberg Utica 10 Gayety Montreal

Knickerbockers Mar 3 Olympic New York 10-12 Empire Paterson 13-15 Empire Hoboken

Lady Buccaneers Mar 3 Empire Indianapolis 10 Folly Chicago

Marions Dreamlands Mar 3 Gayety Detroit 10 Gayety Toronto

Merry Go Rounders Mar 3 Gayety Pittsburgh 10 Empire Cleveland

Merry Maidens Mar 3 Folly Chicago 10 Avenue Detroit

Merry Whirl Mar 3 Gayety Philadelphia 10 Music Hall New York

Midnight Maids Mar 3 Empire Cleveland 10 Gayety Toledo

Miss New York Jr Mar 3 Casino Brooklyn 10 Eighth Ave New York

Mollie Williams Mar 3 Garden Buffalo 10 Corinthian Rochester

Monte Carlo Girls Mar 3 Century Kansas City 10 Standard St Louis

Moulin Rouge Mar 3 Peoples New York 10 Empire Philadelphia

New Century Girls Mar 3 Empire Baltimore 10 Lyceum Washington

Orientals Mar 3 L O 10 Krug Omaha

Pacemakers Mar 3 Lafayette Buffalo 10-12 Columbia Scranton 13-15 Orpheum Paterson

Queens Follies Bergere Mar 3 Empire Chicago 10 Grand Milwaukee

Queens Paris Mar 3-5 Empire Hoboken 6-8 Empire Paterson 10 Gayety Newark

Reeves Beauty Show Mar 3 Gayety Baltimore 10 Gayety Washington

Robinson's Crusoe Girls Mar 3-5 Gilmore Springfield 6-8 Empire Albany 10 Gayety Brooklyn

Rosebuds Mar 3 Empire Brooklyn 10 Empire Newark

Rose Sydells Mar 3 Star & Garter Chicago 10 Standard Cincinnati

Runaway Girls Mar 3 Gayety Washington 10 Gayety Pittsburgh

Social Maids Mar 3 Star Brooklyn 10-12 Empire Hoboken 13-15 Empire Paterson

Star & Garter Mar 3 Casino Boston 10-12 Gilmore Springfield 13-15 Empire Albany

Stars Stageland Mar 3-5 Columbia Scranton 6-8 Orpheum Paterson 10 Peoples New York

Taxi Girls Mar 3 Columbia New York 10 Star Brooklyn

Tiger Lillies Mar 3 Eighth Ave New York 10 Howard Boston

Trocaderos Mar 3-5 Empire Paterson 6-8 Empire Hoboken 10 Casino Philadelphia

Watson's Beef Trust Mar 3 Peoples Cincinnati 10 Empire Chicago

Whirl of Mirth Mar 3 Empire Philadelphia 10 Casino Brooklyn

Winning Widows Mar 3 Gayety Boston 10 Columbia New York

World of Pleasure Mar 3 Gayety St Louis 10 Gayety Kansas City

Yankee Doodle Girls Mar 3 Star Cleveland 10 Peoples Cincinnati

Zallah's Own Mar 3 Gayety St Paul 10 L O 17 Krug Omaha

LETTERS

Where C follows name, letter is in Chicago.

Advertising or circular letters of any description will not be listed when known.

P following name indicates postal, advertised once only.

A

Admont Miss
Allen Eva
Ardagh Susan R
Armstrong P C
Athleta Miss B
Austin Joe

B

Barry Tom
Beaumont Arnold (C)
Bennett Miss R
Berger Edgar
Bernard Dick
Bigelow Clarence
Blanchard Nellie (C)
Blocksom Harry
Bordley Chas T
Bowden Rae
Boyne Hazel (C)
Bradley Kate
Braham Harry
Brooks Herbert
Browne Mrs. H (C)
Bruce Miss B (C)
Bush Miss Rae
Byrne Paul (C)

C

Carmen Frankie
Chesterfield Harry
Clark Wilfred
Clifton Ethel
Clovette Van
Coate Miss M
Colby Etta
Cone Harry
Conway Chas
Carlo Don (C)
Craig Miss F (C)
Cumming Alfred M

D

De Forest Miss P (C)
Deinthorne Frank (F)
Deinthorne Frank
Delaney Jere (C)
De Leon Millie
Del Mont Al
Deruthorne Frank (C)
De Voy Sadie (C)
Dickson Helen
Dillon Will
Divine Harry
Dockery Will
Doyle Mrs J T
Dunlop Adelaide
Dupre George (C)
Dupre Libbie

E

Ellis Harry
Ellis Alice
Elton Dawn
Emmett & Emmett
Estelle Stella
Evans George

F

Fairchild Ada
Falls Chas
Ferrard Grace (C)
Fisher George
Fitzgerald Flora
Flack W E
Flanagan & Edwards
Fleming Josephine
Florence Ragis
Ford Vivian
Foster Miss L A
Fox Fred D
Franklin Harry (C)

G

Garrick Agnes (C)
Gehrue Mayne
Gellar Josephine
Germaone Gertie
Gilbert Billy
Gibney & Earle
Golet J W
Goodman L
Gordon Highlanders
Goulette Archie
Graham Frank
Gramlick Chas
Gross Will (C)
Grote Fred

H

Hall Jack
Hallen Frederick
Harcout Geo
Harrington Marie
Harris Steve (C)
Hawthorne Lil
Helton Maurice
Hendricks Miss M
Herlein Lillian
Hewitt Karl
Hewitt Ruth
Hines Palmer
Hopkins Chas
Houghton Frank
Howard Ed
Howard Geo
Hunters Posing Dogs

I

Ince Whittier & Co

J

Jackson Stewart G
Jenks Si
Jessup Wilfred
Johnson Otto T
Jordan Leslie

K

Kennedy Matt
Knorr Gretchen
Knudtso Mrs B (C)

L

La France & McNabb
La Maze Chris
Langdon Joe
Lapo & Benjimen (C)
La Rose Chas
Lavell Miss E
La Van Nat & Helen
Lawson & Manon (C)
Layden Harry
Leightner Miss T
Leir Carl
Lennox Jean
Le Roy Hilda
Leslie Frank
Lewis Miss J
Levey Miss J
Liebman Chas
Littlefield Chas W
Littlejohns The
Loviett Mr & Mrs G
Lovis & Lovis
Lucier Lancton
Lyman Jeanette
Lynn & Novetta

M

MacBoyle Darl
Mack Willard
Madcaps Three
Manhattan News Boys
Mann Billy (C)
Mantel Dot
Marceline
Marshall A. L Jr (C)
Martin Hazel
Masier Marie
McFaren Peter
McHugh Frank
McWatters Mr
Madeline & Grant
Meehan Happy
Meloney Grace
Melrose Elmer
Miller Family
Miller Terese (C)
Milo Mr
Morton Jas
Murray James

N

Nestor Ned
Newman Sam
Norwood Geo

O

O'Brien & Buckley
O'Neil Ray B

P

Parder Violet
Parqueth & Co
Patterson George (C)
Penfold Thos J
Pope & Uno
Prescott Harry
Price Willard
Pryme Hyberta

R

"Randall"
Rath Julius
Raymond Frankie
Raymond Mrs G (C)
Reading Billie
Reed Gus
Reeves Billy (C)
Rice E E (C)
Rice Johnny H
Richmond Carl
Rivers Walter
Rivers Walter (C)
Robertson Miss B
Roberts Wm A
Royce Ray L

S

Santley Jos
Schreyer Dare Devil
Schuster Milton (C)
Shaw Sandy
Sherry Joe
Smith Agnes
Sparrow Marie
Stanleys
Startup Harry (C)
Sterling Oliver
Steffler Miss W
Stolpp Harry G
Stone Belle (C)
Sully Grace

T

Terris Tom
Thomas Jack

V

Vanderbilt Gertrude

W

Walter Roland (C)
Ward Fred
Watts Carrie (C)
Weber & Wilson
Werner Nat
Werntz Mead
West Lou
West & Charles
Whaite Jack (C)
Whitman Frog (C)
Whittier Mrs (C)
Wilder Marshal P (C)
Williams Irene
Williams Miss M
Wood Maurice
Wood Comedy 4

Z

Zara Toby
Zura Valarice

THE VENTRILOQUIST WITH A PRODUCTION.

ED. F.

REYNARD

Presents Seth Dewberry and Jawn Jawnson In "A MORNING IN HICKSVILLE."
Direction, GENE HUGHES.

STUART BARNES

JAMES E. PLUNKETT, Manager.

HOMER B. MARGUERITE

MASON AND KEELER

Direction, Max Hart, Putnam Bldg., N. Y. C.

3 MUSKETEERS 3



(Dunham) (Farrell) (Edwards)

At the Academy, N. Y., Barney, the back door man, came to our dressing room and said: "Boys, there's a chicken wants to see you downstairs." With a broad smile we dashed madly downstairs, arriving at the back door, we asked: "Where is the young lady to see us?"

A voice exclaimed, "Huh I is. Who's going to pay for dat laundry you all had done?" Stung!



BILLY DAMA

HALLIGAN AND SYKES

PLAYING UNITED TIME.
Direction, W. S. Hennessy.

The TIERNEY FOUR



THE BOYS WITH THE NOISE.
ALWAYS WORKING.

BERT MELROSE

Featuring the "MELROSE FALL."

THE ELECTRIC WIZARD

DR. CARL HERMAN

FEATURING THE "HAUNTED WINDOW."
U. B. O. TIME.
Agent, PAT CASEY.

HUBERT DYER

A LAUGH A SECOND

8 Charlie Ahearn Troupe 8



"THE SPEED KING"
Special feature with GERTRUDE HOFFMANN SHOW
Next Week (Mar. 3), Auditorium, Baltimore.
Also
CHARLIE AHEARN presents

7 Happy Hearn's Wheel Comedians 7

Next Week (Mar. 3), Wm. Penn Theatre, Philadelphia.
PAT CASEY, Agent.

Williard Simms

Booked Solid
Direction LOUIS WESLEY



"WHAT WE WOULD LIKE TO KNOW"

If the "Encore" isn't well up the pole regarding ragtime.

How many acts are going to be left in the States by June 1st this year.

If there isn't going to be a big switch between American and English acts.

Why 53 performers sailed for South Africa last Saturday.

If the Encore won't be mad when they read this ad. Portsmouthly yours,
RAGTIME SIX.

DALLAS ROMANS

"THAT TEXAS GIRL"
Touring W. V. M. A. Time.
Direction, MYSELF.

Lola Merrill and Frank Otto

Next Week (Mar. 3), Orpheum, Denver
Direction, MAX HART.

MME.

GRAVETTA-LAVONDRE

AND CO.
TRANSFORMISTS
NOW PLAYING THE ORPHEUM CIRCUIT

ROSE BILLY D.

BLACK LLOYD



Those Entertaining Entertainers
Now Playing Pantages Circuit
Next Week (Mar. 3),
PANTAGES, SPOKANE
Direction, Louis Pincus

GENE FRED

Marcus and Gartelle

European Representative,
H. B. MARINELLI.



GAVIN AND PLATT
THE PEACHES

TOURING
Phone 1881-M Passaic
7 Hawthorne Ave., Clifton, N. J.

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VICTORINE and ZOLAR

Direction, JENIE JACOBS.
Playing United Time.

Wilber C. Sweatman

Original Ragtime Clarionetist
Featuring Playing 2Bb Clarionets at once
Booked Solid U. B. O.
Direction, JO PAIGE SMITH

BARRY AND WOLFORD

"AT THE SONG BOOTH"
Booked Solid on Orpheum and United Circuits
JAS. E. PLUNKETT, Smart Mgr.
Perm. Add.: Casino and Roosevelt Aves., Freeport, L. I.
Next Week (Mar. 3), Orpheum, Ogden.

CHRIS O. BROWN
PRESENTS

FRANCES CLARE

AND HER
8 LITTLE GIRL FRIENDS
in "JUST KIDS"
WITH GUY RAWSON

Next Week (March 3), Empress, Los Angeles.

MAX GRACE PHYLLIS

Ritter Foster

TRIO
En route "GAY WIDOWS"
Address care VARIETY, New York.



RELIABLE A-1 PROFESSIONAL
FRANCIS X. HENNESSY
Irish Piper, Scotch Piper, Irish Dancer
Scotch Dancer, Violinist (Musician)
322 2nd Ave., New York, N. Y.
or care VARIETY, New York.



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This Week (Feb. 24), Manchester, Eng.

A. K. CALDERA AND COMPANY

JUST ARRIVED FROM EUROPE
EVERYTHING NEW BUT THE FACE
Address, Dearborn Avenue, Chicago

JOSEPH AND MINA ADELMAN

Presenting "THE WOMAN AND THE LAW" (By Jos. Adelman)
A tense dramatic playlet (12 minutes of gripping interets)

$100 REWARD will be paid for the conviction of any act using the title of

"B-A-N-J-O-P-H-I-E-N-D-S"

I have the above act and name copyrighted at Washington and registered at the White Rats. Signed, CROSSMAN'S BANJOPHIENDS

Address per route. Feb. 24, Varieties, Terre Haute; Mar. 3, Orpheum, Hammond, Ind.; Mar. 10, Temple, Fort Wayne, Ind.

JUST A MOMENT!

HOWARD and RALPH

ANDERSON

"THE BOYS WITH THE CLASSY ACT"

CLASSY ---- NOVEL ---- ORIGINAL

MAURICE GRACE

BRIERRE AND KING

BOOKED SOLID
40 WEEKS
IN VAUDEVILLE
Direction IRVING COOPER

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THE COMIC OPERA COMEDIAN
LATE PRINCIPAL COMEDY WITH J. C. WILLIAMSON and "HEADLINER" WITH HARRY RICKARDS, AUSTRALIA
Direction, JENIE JACOBS